DANCEMAGAZINE

OCTOBER 1960 60 CENTS

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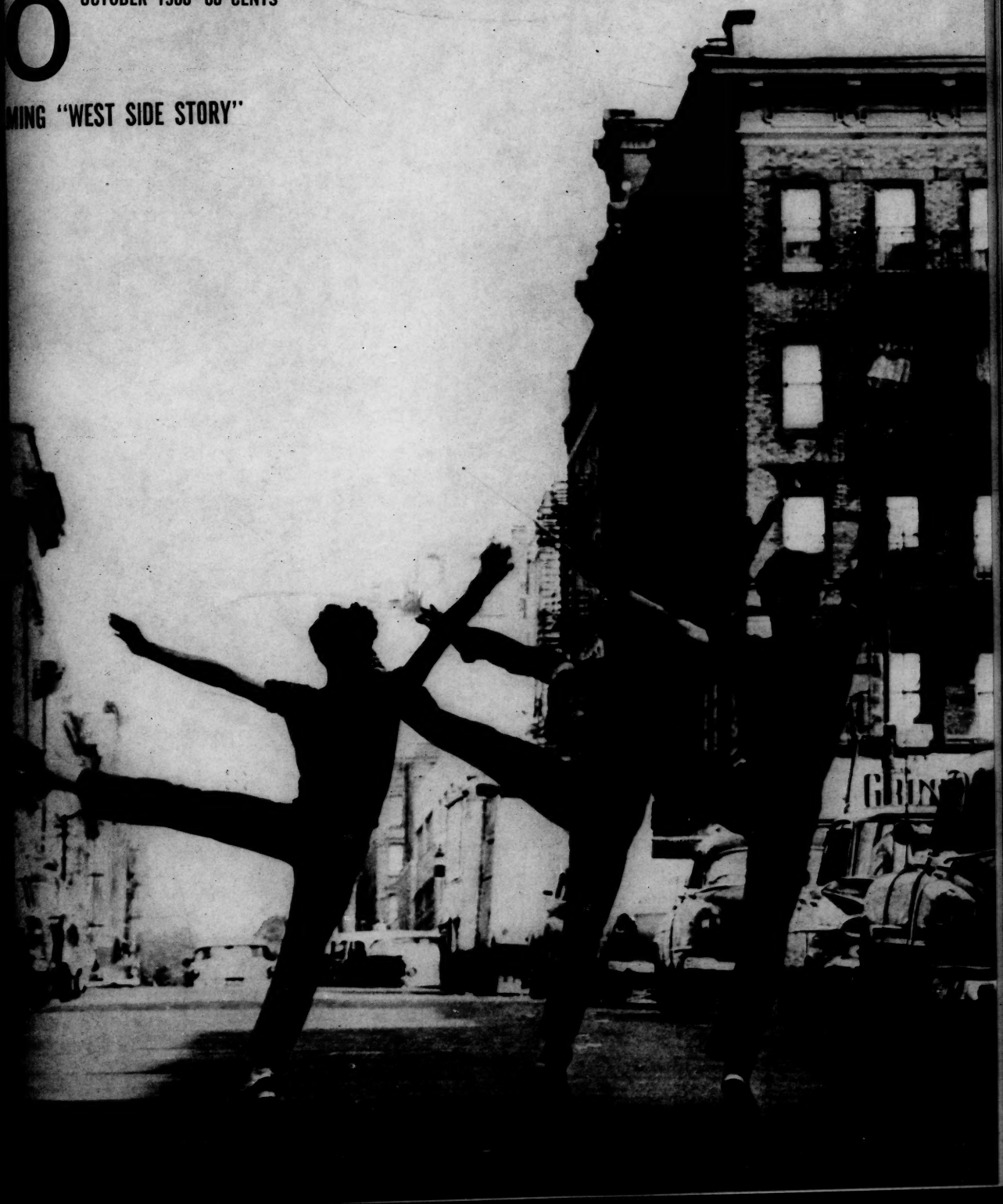

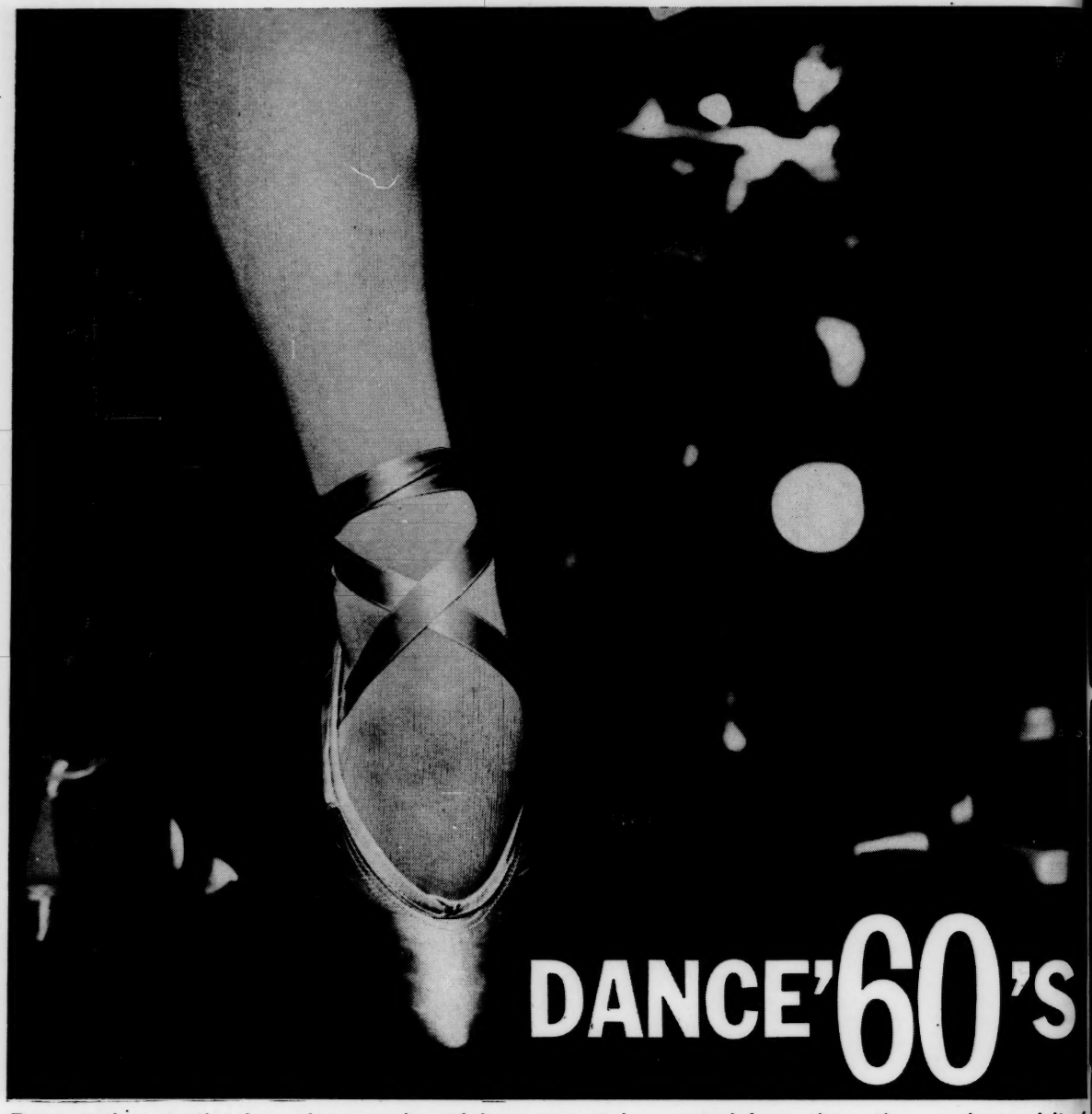

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PRESSTIME NEWS

BALLET THEATRE IN MOSCOW

They made it! **American Ballet Theatre**, our 1st ballet co. to perform in the USSR, began their Russian tour Sept. 13 before a packed house in Moscow's Stanislavsky Theatre. Elite opening night audience included Mme. Khrushchev and Bolshoi stars **Galina Ulanova & Maya Plisetskaya.** Dancers of the Bolshoi & Stanislavsky Ballets had been invited to a special dress rehearsal.

Reports so far are incomplete, but the reception was apparently enthusiastic, if perhaps not overwhelming. According to dispatches in the NY Times and NY Herald Tribune, critics thought the co. dynamic, light-hearted and energetic, but not yet sufficiently experienced to be called mature, and that generally they did not perform with the authority or classicism of their own co.'s. Best reation was to **Balanchine's** "Theme and Variations," **Fokine's** "Les Sylphides" and "Bluebeard," **William Dollar's** "The Combat," and the "Black Swan" Pas de Deux.

Americana items like **Agnes de Mille's** "Rodeo" and **Jerome Robbins'** "Fancy Free" brought both amusement and puzzlement, and one critic felt that they were "not sufficiently poetic in essence." Loudest bravos went to **Erik Bruhn, Maria Tallchief** and **Lupe Serrano.** Plisetskaya was overheard to say that she wished someone would create a ballet like "The Combat" for her. 10,000 ticket-seekers were turned away during the opening 3-day Moscow run. US Ambassador Llewellyn Thompson told the troupe he was very proud of their accomplishment.

Revised Russian itinerary: Sept. 13-15, Moscow (Stanislavsky Theatre); Sept. 20-30, Tiflis; Oct. 5-12, Leningrad; Oct. 15-18, Kiev; Oct. 21-23, Moscow (Sports Palace). Co. flies home Oct. 25. They begin rehearsals in early Dec. for a Jan. 15-Mar. 25 USA tour booked by General Artists Corp. As previously reported, Maria Tallchief has signed a year's contract as ABT's prima ballerina.

BALLET RUSSE CANCELS 9 TOUR WEEKS

Failure of **Ballet Russe de Monte Carlo** and the **American Guild of Musical Artists** to agree on terms of a 2-year renewal of a basic management-union agreement resulted in the cancellation of the first 9 weeks of the co's tour, which was to have begun Oct. 24. In a telegram to the press, BRMC Dir. **Sergei Denham** charged "inexcusable delay" on the part of AGMA, declaring that as early as June 1 he had informed them that insistence on "prohibitive demands" would compel cancellation. Denham stated further that BRMC, in its 23 years of existence, had never before cancelled a perf. He estimated present loss to co. at about $200,000, and that 40 dancers and 30 other employees would be deprived of work.

At presstime negotiations were still going on, in the hope that the 2nd half of the tour could be salvaged. Neither side would specify the exact points of difference.

4 PREMIERES FOR NYC BALLET

Nov. 8-Jan. 15 are dates for the forthcoming season of the NYC Ballet at City Center. 4 new ballets are in prospect.

On Nov. 16 an "Italian Evening," commemorating Italy's centennial as a unified country, **George Balanchine** will unveil 2 new productions. One has a score by Stravinsky based on music by Renaissance composer Gesualdo; the other will be set to works from Donizetti's opera, "Don Sebastian."

Nov. 22 brings the premiere of another Balanchine opus—to the Brahms "Liebeslieder Waltzes." The evening will be a benefit for the co's fund for free matinee tickets for school children, and for the production fund.

On Dec. 7 comes "Jazz Concert I," with ballets choreographed by **John Taras, Francisco Moncion, Todd Bolender** and Balanchine—to music by Stravinsky, Poulenc, Milhaud and Ives. "Jazz Concert II" is due Jan. 2 and will have 2 Balanchine ballets to scores by Gunther Schuller & Milton Babbitt.

JOFFREY, BUTLER AT CITY CENTER

The **Robert Joffrey Ballet** gets an early start as ballet unit of the Sept. 29-Nov. 6 NYC Opera season. Major new choreography by Joffrey is for the Monteverdi "Orfeo," being given an almost all-dance version, in which **Jonathan Watts** is ballet lead. Leading dancers in other operas are **Gerald Arpino & Francoise Martinet.** Joffrey Co. later travels to Texas to serve as ballet unit in Dallas Civic Opera's Nov. 16 & 18 prods. of Handel's "Alcina," which **Ani Radosevic** choreographs. Co's. Columbia Artists tour begins in Jan.

NYC Opera prod. of "Carmina Burana," premiered last year, is again being directed and choreographed by **John Butler.** Dance leads are **Carmen de Lavallade, Veronica Mlakar, Jonathan Watts & Paul Taylor.** Supporting: **Carol Drisin, Betty Shaler, Betty De Jong, Juliet Waung, Diane Cartier, Annette Roman, Bob Powell, Jim Gardner, Fred Herko, Dan Waggoner, Richard Gibson.**

Butler, who just completed 10 General Motors TV commercials in Detroit, stages no's for the Maguire Sisters on the Oct. 2 Ed Sullivan Show, then goes to Dallas to stage "The Unicorn, the Gorgon and the Manticore" Oct. 18 for a Neiman-Marcus music festival. He has signed for 3 more dance-dramas on CBS-TV's "Look Up and Live."

ROSS-KAYE CONTRACT CALLED OFF

Beause of a policy disagreement, Belgian impresario **Henriques Pimentel** and **Herbert Ross & Nora Kaye** agreed to cancel the contract for their **Ballet of Two Worlds** tour of Europe following their appearance, ending Oct. 3, at the Berlin Festival. Co., starring Miss Kaye in an all-Ross repertoire, had appeared this summer at Ostend, Cannes, Vichy and Aix-les-Bains.

ANNA GALINA CO. COMING TO USA

Le Theatre d'Art du Ballet, a co. of 35 headed by **Anna Galina,** will tour the USA for the 1st time in 1961, reports their mgr., **Paul Szilard.** Booking is being handled by William Morris Agency. To be premiered here are **William Dollar's** "Francesca da Rimini" and **Leonide Massine's** "Ballade." Other choreographers represented in repertoire are **Michel Fokine & Janine Charrat. Tatiana Plankova** is Artistic Dir. and Ballet Mistress, and Nicholas Kopeikine is Musical Director. Co. is currently touring Germany and Switzerland.

INT'L CHOREOGRAPHY FELLOWSHIPS

The Inst. of Int'l Education, with Ford Foundation support, has granted study fellowships to 5 choreographers from 5 countries as part of its Young Artists Project for '60-'61. Grants make it possible for artists to spend 6 months in USA to work, study and observe—with few restrictions on the scope of projects undertaken. Chosen were **Fredbjorn Bjornsson** of the Royal Danish Ballet; **Norman Morrice** of Britain's Ballet Rambert; **Herman Baldrich** of Santiago, Chile; **Antonio Truyol** of Buenos Aires' Teatro Colon; **Werner Ulbrich,** of the Dusseldorf Opera.

BOOKING ISSUE: LAST CALL

Nov. 1 is deadline for receipt of information for FREE LISTING of professional performing groups, soloists, choreographers and dance lecturers available for 1960-'61 or 1961-'62 bookings—in Dance Magazine's 3rd annual **DIRECTORY OF DANCE ATTRACTIONS,** a special section in our Dec. 1960 issue.

Professionals are invited to send the following data: (1) Official title(s) of dance attraction(s); (2) Name and address of person managing each attraction; (3) No. of dancers, musicians, etc., in each prod.; (4) A one or two-sentence synopsis of the nature of program(s).

INTERNATIONAL NOTES

Nederlands Dans Theatre of The Hague, dir. by USA choreographer **Ben Harkarvy,** is on a 5-week tour of Israel. On return to Holland, they do stage perfs. and 10 TV shows . . . **Norwegian Opera Ballet** premieres Swedish choreographer **Ivo Cramer's** "The Knight Bluebeard" Oct. 4 in Oslo. Cramer is due to visit USA this season.

Carola Goya & Matteo to dance during Nov. in Trinidad, British Guiana and Surinam, following an Oct. tour of Eastern US. When not occupied with concert engagements they will teach ethnic dance again this year in NYC at **HS of Performing Arts** and **American Theatre Wing** . . . **Eleanor King,** on a sabbatical leave from the U. of Arkansas where she is Assoc. Prof., is spending a year in Japan studying dance and drama. She is doing a 10-city tour for the USIS giving dance workshops and lecture-demonstrations.

Anastasia Stevens, 18-yr.-old daughter of Mos-

cow correspondent Edmund Stevens, is now in the **Bolshoi Ballet** corps—the 1st American to be accepted . . . **Alicia Markova's** new book, "Giselle and I," being published this month in England by Barrie & Rockliff . . . Smash revues caused a hold-over in So. Africa for comedy dancers **Mata & Hari.** Marcel Ventura, their mgr., reports the pair being signed by S. A. Gorlinsky for summer engagements in London and Australia.

Modern dancers **Merce Cunningham & Carolyn Brown,** currently in Europe, were scheduled for late-Sept. perfs. in Venice, and Berlin, and to appear Oct. 2 & 3 in Munich, Oct. 10 in Stockholm, and to conclude their tour in London.

Yugoslav ballerina **Ana Roje** is star and artistic dir. of series of perfs. Sept. 28-Oct. 1, and Oct. 5-9, sponsored by Bermuda Musical & Dramatic Society. Among guest soloists: London Festival Ballet's **Marilyn Burr & Deirdre O'Conaire,** and Bermuda dancer **Patricia Gray,** whose students make up corps de ballet.

COAST TO COAST

Pilar Gomez has organized a new co. which begins a Columbia Artists tour Oct. 20. Supporting Miss Gomez: **Victoria Flores, Lucerlot de Landa, Manolo de la O, Francisco, Jaime Rey, Alejandro Rivas.** Artistic dir. of co. is Miss Gomez' ex-partner, **Federico Rey . . . Nora Kovach & Istvan Rabovsky,** another Columbia attraction, begin their tour Oct. 17 . . . **George Tapps & Co.** open Oct. 6 in Lexington, Ky., on a tour which includes 28 colleges. Their "Born to Dance" program is booked by William Morris.

The **Alwin Nikolais Dance Co.** perform Nikolais' "Kaleidoscope" and **Murray Louis'** "Bach Suite" Oct. 20 for Canadian Broadcasting Commission. They repeat program Nov. 24 for Rockefeller Inst., NYC.

Marina Svetlova staging "Giselle" & "Sleeping Beauty" Act III for a **Delaware Valley Ballet Co.** perf. in Dec. at **So. Vermont Art Center** in Manchester . . . **Neil Hess** was choreographer for "The Boyfriend" at the Amarillo, Tex., Little Theatre last month . . . **Larry Maldonado** returned to Calif. from NYC, having signed a 2-yr. contract with **Barry Ashton** Prods., to work on shows for Las Vegas, Puerto Rico, Hawaii, etc. On Coast he will reorganize modern dance co. he presented this spring in NYC at 92nd St. Y.

Leon Kalimos, SF Ballet mgr., Europe-bound to recover from accident . . . **Royal Winnipeg Ballet** signed with Nat'l Artists Corp. for a '61-'62 USA tour. For immediately forthcoming Canadian tour, **Michael Conte's** "Variations on a Lonely Theme" and **Don Gillies'** "Ballet 3" are being added to repertoire. New co. members: **Elaine Monteith, Robert Doyle, Barbara Kerr, Elyse Zorgo.**

HERE AND THERE

New members of **Fred Berk Dance Co.: Karen Cross, Phyllis Edelman, Julia Hurd, Cynthia Post, Helen Rosenblatt, Charles McGraw, Jack Hall, Robert Stevens.** Group performs Oct. 20-21 in Hartford, Oct. 22 at B'klyn Museum, Oct. 29 in No. Bellmore, LI . . . **Royal Scottish Country Dance Society** began classes Sept. 15, under dir. of **Jeannie R. B. Carmichael,** at McBurney YMCA, NYC . . . **Country Dance Society** begins its Wed. eve. instruction groups Oct. 5 at Metropolitan-Duane Hall, NYC. Info on their many events: 55 Christopher St., NYC.

Nell Roos has accepted **Ted Shawn's** invitation to return to teach and choreograph at **Jacob's Pillow** next season. She flew back to her Amsterdam school Sept. 9 . . . **Gertrude Lippincott, Robert Moulton and Dance Repertory Group (Frances Finch, Marcia Holm, Mary Rae Josephson, Polle Kemp, Tom Meuwissen)** begin season with 2 programs Oct. 28 & 30 at Macalester College, St. Paul, Minn.

James Kenny's Devon (Pa.) Festival Ballet gave Sept. 24 perf. on Paoli estate of C. Colket Wilson, 3rd, presenting "Dance Academy," "Sylvia" excerpts, "Stars and Stripes," and "Gold Rush." Ballet appears Nov. 5 at Phila. Academy of Music in Phila. Orchestra children's concert.

PERSONALS

"West Side Story" dancers **Roberta Keith & Tom Hasson** were married Sept. 17 in NYC . . . **Dido Sayers,** formerly of NYC Ballet, was married to Charles J. Greenburg Sept. 6 in Chicago . . . **Gwen Verdon** released Sept. 20 from hospital in NYC after minor knee surgery.

The dance lost a friend and enthusiast when celebrated novelist **Vicki Baum** ("Grand Hotel") died Aug. 29 in Hollywood at the age of 72. She was wife of conductor Richard Lert and mother-in-law of **Ruth Lert,** modern dance teacher at American School of Dance, Hollywood. Before coming to USA in 1931 from Germany, she had been closely associated with **Wigman, Kreutzberg, Laban** and other European dance leaders. In 1936 she went to live for a year in Bali. Her novel, "Tale of Bali," and her films provide a valuable record of Balinese dnace and folklore.

Dancer-painter **Hans Harold Liebmann,** of the **Harold and Lola** dance team, died last Jan. at his home in Hanncroix, NY, at age of 65. He and his wife established the Ridgewood Art Studio there in 1957. He created the "Dance of the Cobra," which the couple featured in perfs. throughout the world for 25 years. **Lola Liebmann,** who studied ballet in Russia and modern dance in Germany, continues classes at the Hanncroix studio and in Albany.

Just at presstime comes word that one of the dance world's most respected leaders, **Roy M. McCulloch, Jr.,** Immediate Past President of **Dance Educators of America,** died unexpectedly at his home in Columbia, S. C., Sept. 23. In addition to his teaching activities, he operated the Columbia Dance Supply Co.

In NYC on Sept. 24, just before she was to return to Liberia, **Pearl Primus** was badly injured when she was thrown from a taxi. As we go press she is in Mt. Sinai Hospital, being treated for serious abrasions on face and body and a possible skull fracture.

AROUND NEW YORK

Erick Hawkins presents another full-eve. work, "8 Clear Places," Oct. 8 at Hunter Playhouse. New score is by Lucia Dlugoszewski and designs are by Ralph Dorazio. Dancing with Hawkins are **Barbara Tucker, Kelly Holt, Kenneth LaVrack.**

Robert Cohan & Matt Turney appear Oct. 29 at Hunter Playhouse, in works choreographed by Cohan, with costumes and sets by Walter Martin. Eugene Lester is musical dir. Program will 1st be seen at U. of Rochester Oct. 8 & 9, and at John Hancock Hall, Boston, Oct. 15.

On Nov. 14 the Phoenix Theatre presents **Yuriko** in a program of all new works, with a co. including **Bertram Ross, Ethel Winter, Linda Hodes, Mary Hinkson, Jim Gardner, Norman Walker.**

Sophie Maslow choreographs "The Shoemaker and the Peddler," off-B'way musical drama of the Sacco-Vanzetti case . . . Dancer-singers in "Greenwich Village USA," due to open Sept. 28 at Theatre One: **Judy Guyll, Pat Finley, Ken Urnston, James Pompeii.** Choreographer is **Jim Russell** . . . **Helen Wood** is ballet soloist in new Radio City Music Hall stage show . . . During B'way run of "Vintage '60," eight **Geoffrey Holder** paintings were on display in Brooks Atkinson Theatre lobby. Holder currently in singing engagement at Village Gate.

Gower Champion to direct & choreograph "Carnival," new B'way musical based on movie "Lili" . . . The new **Helen Tamiris-Daniel Nagrin** co., after several fall out-of-town engagements plays Nov. 21 at NYC's Phoenix Theatre . . . **Indrani** and her Indian Dancers and Musicians return Oct. 11-16 to the Barbizon-Plaza Theatre (see p. 45) to present several premieres. She has been touring West Indies.

Roberto Iglesias & co. of 14 dancers open a month's engagement Dec. 14 at the Hotel Plaza's Persian Room. They began a 4-wk. run at the Caribe Hilton in San Juan on Sept. 24 . . .

There are a few studios in Carnegie Hall. Info: Agent on premises, or Harold McGrath, Wm. A. White & Sons.

In Nov., **Benedict Dance Theatre,** Plainfield, NJ, is producing an original musical, "Air Your Linen," in cooperation with Theatre Arts Guild of NJ . . . **Pace-Dunham Productions'** fall touring show for **Merry Wanderers Children's Theatre** is "The Snow Girl." Co. has new studio at 200 E. 20, with dance faculty headed by **Gian Pace. Vera Goldman** teaches Music for Dancers and

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Dick Dunham Acting for Dancers. . . . **Story-Time Dance Theatre,** Ridgefield, NJ, dir. by **Louise Mazzola** and **Sheila Hellman,** auditioning for a male and female dancer. Co. appearing Nov. 11 at Passaic Y, and Dec. 28 at Clifton HS . . . **Darrell Henline,** choreographer for Massapequa Summer Theatre (continuing as winter stock co.), seeking replacements. Resumes and pix to 145 Merrick Rd., Massapequa Park, LI.

Paul Czinner's film, "The Royal Ballet," opens at NYC's Normandie Theatre Oct. 4.

Bhaskar & Co. perform "Dances of India" Oct. 8 at Pratt Inst., B'klyn, and Oct. 15 at the 92nd St. Y. They have just completed a 3-wk. tour of W. Indies and So. America . . . All those Met dancers aren't British. In the **Royal Ballet's** "Swan Lake" and "Sleeping Beauty" we spotted NYC dancer **Gloria Ann Bowen** "supering" . . . **Shirley Broughton's Modern-Ballet Co.** performs Oct. 21 at Cooper Union, offering premieres of **Danny Joel's** "The Moth" and Miss Broughton's "Etudes," along with **Marvin Gordon's** "Parlor Games." Guest artist **Ethel Winter** appears in 2 solos. Co. appears Oct. 23 with **Robert du Mee & Co.** at 92nd St. Y.

Museum of the City of NY presents **"Ruth St. Denis,** a Visual Biography," Oct. 12-Jan. 1. Feature will be a collection of 80 photos taken over the past 30 years by **Marcus Blechman,** which documents every dance she has ever performed. Exhibit will also include St. Denis costumes, posters, programs, etc . . . **Bruce King** gives his "Design in Space" program Oct. 12 at Newark State College, Union, NJ.

Igor Youskevitch is speaker for season's 1st meeting of **NY Ballet Club** Oct. 30 . . . **Ann Hutchinson, Allan Miles, Helen Rogers, Nadia Chilkovsky & Mickey Topaz** give reports of summer work at **Dance Notation Bureau's** meeting Oct. 2.

REGIONAL BALLET—U.S.A.

Ballet Society, pilot organization for **NYC Ballet,** plans a Thanksgiving week-end of ballet-going, class-watching, and lectures for out-of-town co. directors and teachers. On Sept. 12, **Dorothy Alexander (Atlanta Civic), Josephine Schwarz (Dayton Civic)** and **Barbara Weisberger (Wilkes-Barre Ballet Guild)** were invited to BS Pres. Joseph Martinson's home to help plan the project and discuss possible future collaboration between BS and regional co's.

More than 500 invitations have been sent to high schools, colleges, and private teachers asking them to submit works to the **1st Westchester County (NY) Dance Festival,** Feb. 18-19. Festival features include panel discussion on Dance and the Community, show case production, folk and square dance sessions, and gala festival perf. Works will be auditioned Dec. 4 and 11. Info: **Jeanne Wechsler,** Rm. 242, County Office Bldg., White Plains, N. Y.

Marina Svetlova, America's most widely traveled ballerina, has received the "go ahead" from Nat'l Artists Corp. to organize a 1961-62 traveling co. Personnel and repertoire to be drawn from regional ballet cos., whom Svetlova plans to visit this winter.

After making an impressive contribution to ballet in Ft. Worth, Tex., **Mia Slavenska** has returned to NYC. As Artistic dir. and principal dancer of the **Ft. Worth Civic Ballet,** Slavenska staged fine productions of standard repertoire and choreographed an impressive full-length work called "Chiaroscuro." No successor has been named. The Civic Ballet School, formerly under Slavenska, will have **Nathalie Krassovska** as guest teacher.

Garden State Ballet is new title for the Holiday Theatre of Newark, N. J. Co. holds auditions Oct. 30. **Ruthanna Boris** has been engaged as guest choreographer.

New artistic director for **Birmingham Civic Ballet.** She is **Laura Toffel** of Puerto Rico. . . . and new ballet master for **Ballet Guild of Jacksonville.** He is **Aubrey Hitchens,** who also teaches with his wife. **Ada Verova,** in the co. school. **Betty Hyatt Linton** continues as artistic dir. **Thelma Johnston Baggs** is dir. of the jr. co.; **Mervyn White Rickard** directs the newly formed training co., and **Nolan Dingman** has joined as leading dancer. On the agenda is an Oct. 8 revival of Betty Linton's "Legend of a Bluebeard."

Northeast Regional Ballet Festival Assn. has selected **Diana Adams** as adjudicator for 1961 festival in Dayton, Ohio. Newly accepted for membership is the **Regional Ballet Ensemble of Chicago** . . . The Chicago company has invited **Irina Borowska** to appear in its Nov. 19 production of "Giselle", with artistic dir. **Robert Lunnon** as Albrecht.

Severo Ballet of Detroit plans major expansions with aid of following new sponsors: Ford Motor Co., General Motors, American Motors, Detroit Broach and Machine Co., and Roman Cleanser Co.

Fall repertoire plans for **Atlanta Civic Ballet** include Balanchine's "Serenade" and new work by **Duane Dishion,** assoc. dir. . . . **Charleston, West Va., Ballet** inaugurates fall season with a week-long exhibit of costumes, posters, programs, etc. . . . **Indianapolis Civic Ballet** has just held auditions and sets out with co. of 11 for five programs . . . **St. Louis Civic Ballet** begins season with a sequence for the "Gala Symphonique" of the St. Louis Symph. On Sept. 25, **Allan Miles** of NY's **Dance Notation Bureau** was scheduled to judge auditions and lecture. . . . **Illinois Ballet** begins season Oct. 8 with works by **Hy Somers** ("Valse Promenade" and "The Moor of Venice") and **Dom Orejudos** ("Snow White, Act III").

Royal Danish Ballet Gala, Oct. 13, which will be attended by Pres. and Mrs. Eisenhower and the King and Queen of Denmark, is a benefit for the **Washington Ballet.** Benefit committee includes Mrs. Calvin Griffith, Mrs. Kenneth Birgfeld, Mrs. Hugh Warren, Mrs. William Abell, Mrs. Michael McEnerney, and Mrs. Richard Riddell.

Newest arrivals on regional ballet scene are **Hampton Roads, Va., Civic Ballet,** directed by **Edgerton & Muriel Shelley Evans; Pasadena Regional Ballet** directed by **Jeanne Devereaux;** and **Grand Forks, N. Dakota, Ballet,** directed by **Robert Shannon.** Last named made its debut Sept 25 with 2 programs featuring "Romeo and Juliet" and "La Valse" choreo. by **Rogers L. Barnes.**

Kenneth Gillespie of the B.R. de M.C. has choreographed a new work, "Romantic Impressions," scheduled for fall perf. by the **Ballet de Nouvelle Orleans.**

Sandra Severo of Detroit's **Severo Ballet** and **Hermene Schwarz** of **Dayton Civic Ballet** assisted in Sept. auditions for the new **Flint, Mich., Civic Ballet.**

NOTE: Other Regional Ballet items in News from So. Calif., Dallas, Hollywood, Washington.

SCHOOLS AROUND NEW YORK

Fred Danieli's Newark school, now in 12th season, has received NJ State approval as a non-profit orgn. and is renamed **Newark Ballet Academy.** Danieli has opened 2 suburban branches, in So. Orange and Summit. **Joyce Trisler,** head of Academy's modern dance dept., gives a lecture-demonstration Oct. 12 at the Academy and Oct. 20 at Newark Public Library . . . **Amun Ram** back at **Int'l Dance School** after month of teaching, choreographing and performing in Hollywood and Mexico. Newly joined in ballet dept. is **Joseph Levinoff** . . . **Yurek Lazowski,** currently giving character classes to **Royal Ballet,** is on faculties of **HS of Performing Arts, Ballet Theatre School, School of Ballet Repertory, Joffrey's American Ballet Center, Washington School of Ballet** and **Andre Eglevsky School.**

Contemporary Dance Workshop class at **New Shool** is being conducted for 2nd year by **Midi Garth** . . . **Sergei Ismailoff** and wife **Anna Istomina, Vida Brown, Yvonne Hill, Alexandra Fedorova Fokine & Dorothy N. S. Russell** were scholarship judges at **Irine Fokine Ballet School,** Ridgewood, NJ. Winners: **Robin Stern, Barbara Haff, James Dunne, Diane Wacker, Dorothy Doll, Patricia Wilkins.** The Ismailoffs have studios in Great Neck, LI, and White Plains, NY.

Beatrice Tompkins, after a siege of illness, has recovered and is again teaching at **Robert Joffrey's American Ballet Center.** Recent guest teachers at the Center: **Vida Brown, Michael Maule, Frank Hobi, William Griffith** . . . **Sophia Delza's** classes in T'ai Chi Ch'uan, the Chinese Exercise-Art, begin Oct. 3 in Studio 805, Carnegie Hall. Miss Delza has made an album of her exercises for Col-Pix Record Co.

Fowler School of Classical Ballet offers as a

NYC OCTOBER CALENDAR

through Oct. 9, **The Royal Ballet;** Metropolitan Opera House
through Oct. 22, **Les Ballets Africains;** Alvin Th.
Oct. 2, **Forsythe Ballet Co.;** 92nd St. Y; 8:30
Oct. 8, **Erick Hawkins & Barbara Tucker** ("8 Clear Faces"); Hunter College Playhouse; 8:30
Oct. 11-16 (mats, 12 & 16), **Indrani & Co.;** Barbizon-Plaza Theatre
Oct. 14, **Robert du Mee & Co.;** Cooper Union Aud.; 8:30
Oct. 15, **Bhaskar & Co.;** 92nd St. Y; 8:30
Oct. 15, **Vincente Escudero & Co.;** Carnegie Hall; 8:30
Oct. 16, **Mike Quashi & Co.** (Africaribe); 92nd St. Y; 8:30
Oct. 21, **Shirley Broughton Modern-Ballet Co.;** Cooper Union Aud.; 8:30
Oct.. 22, **Fred Berk Dance Co.;** Brooklyn Museum 3:00
Oct. 23, **Paul Draper & Ellen Martin** (Children's Entertainment Series); 92nd St. Y; 2:00
Oct. 23, **Robert du Mee & Co.;** 92nd St. Y; 8:30
Oct. 28, **Los Morenos** (Flamenco Rhythms); Cooper Union; 8:30
Oct. 29, **Robert Cohan & Matt Turney;** Hunter College Playhouse; 8:30
Oct. 29, **Talley Beatty & Co.;** 92nd St. Y; 8:30
Oct. 30, **N. Y. Ballet Club** (Igor Youskevitch, guest speaker); Acad. Ballet Perfection; 3:15

free added activity to regularly enrolled students a Dance Workshop Project, for study of classical variations and new compositions. Registration is Oct. 3 for the course which meets 30 Wed. eves., beginning Nov. 2. School's new advisor for Classical Repertoire is **Vera Nemtchinova**. . . . **Just Rhythm Dance Studio** of Massapequa Park, LI, has opened branches in Hicksville, Freeport and Oakdale. Exec. Dir. is **Sylvia Levy**; Artistic Dir., **Darrell Henline. Jeri Jon** has been added to faculty.

Ballet Arts celebrating its 20th year in Carnegie Hall . . . **Byron R. Kelley**, dir. of new **American Academy of Dance**, 361 E. 19, has appointed **Stephanie Muller** head of ballet dept . . . **Valentina Litvinoff** launched her new studio, 149 Bleecker St., with a Sept. 18 Open House . . . **Alvin Ailey** teaching modern dance at W. Side YWCA. **Lavinia Williams** gave a lecture and film showing there Sept. 25 on Haitian dance and folklore . . . **Rudy Perez** teaching at **Living Dance Center** and at Children's Center of **Adelphi College.**

It's **Herbert Harper** who is dance dir. of new **Int'l School of Performing Arts** (not Stanley, as in Sept. issue) . . . **Clyde Gore** has opened a new **Dancer-Actor Studio**, 122 2nd Ave. Dance faculty: **Charles Taboas, Harry Woolever** and Mr. Gore . . . **Onoe Baiko VII**, famed Kabuki actor, is in NYC through mid-Oct. to teach Kabuki style at the **Inst. for Advanced Studies in Theatre Arts.** He will also give 3 lectures—one for New Dramatists, one at Sarah Lawrence College, and one co-sponsored by Actors Equity and the Inst.

Paul Curtis' American Mime Theatre School, dispossessed by Lincoln Center project, newly located at 192 3rd Ave. Classes have begun, as have rehearsals for new repertoire.

SCHOOLS AROUND THE COUNTRY

Annual Dance Seminar Aug. 21-26, concluding season of **Perry-Mansfield School**, Steamboat Springs, Colo., had a distinguished list of participants. They included **Helmut Kluge** from Germany (Joose technique); **Virginia Tanner** (children's creative dance); **Harriette Ann Gray** (modern and jazz); **Mary Clare Sale** (ballet);; **Joey Rigsby** (primitive); **Portia Mansfield** (basic movement); **Stephen McDermott** (music in relation to dance); **Marianne Crowder** (lecture-demonstration, "Where's the Body?") **Mildred Dickinson** (movement therapy). Discussion of teacher & dancer problems was led by **Betty Toman** of Iowa State College. Attending were reps. of 28 colleges, as well as instructors and professionals from private studios in 19 states.

Baltimore teacher **Michael Nicholoff**, onetime member of the Pavlova co., has retired as a teacher and aims to "loaf on a little farm" . . . New courses at the **Philadelphia Dance Academy**, dir. **Nadia Chilkovsky**; Kinesiology and Anatomy, by **Dr. Irwin Smith**; Stage Production, **Nicholas Nahumk, Jr.**; Dance History Seminar, **(Dr. Rose Brandel)**; Classical Ballet and Repertory **(James Jamieson)**; Folk Jazz **(James Berry)**.

For its 2nd year, the **Carmel (Calif.) Summer Ballet School** extended its teacher and student courses to 4 weeks, adding jazz and musical comedy. Faculty: **Olga Fricker, Joanne Nix, Joey Harris.** Highly successful finale was a full-length "Snow White," choreographed by Mrs. Nix, given 2 perfs. on Aug. 16 . . . **Philadelphia Civic Ballet's Alicia Craig** teaching and directing dance activities of Phila.'s Church of the Advocate. Rev. George Davison, in charge of church's recreational program, is a ballet enthusiast and has enrolled 75 students aged 4-14.

New ballet master at **Gus Giordano School of Dance**, Evanston, Ill., is **Ronald Colton**, ex-NYC Ballet soloist . . . **Dancers' Workshop Cooperative**, Kentfield, Calif., offering technique and composition classes in both San Francisco and Marin County. Instructors: **Ann Halprin & A. A. Leath** . . . Australian modern dancer **Coralie Hinkley** taught a 6-wk. course this summer at **Rochester, NY, Inst. of Technology** . . . Martha Graham dancer **Bertram Ross** winds up a 7-wk. Thurs. eve. course Oct. 13 at **Dance Circle of Boston. Jean Erdman** begins an 8-wk. course there Oct. 20.

Suzanne Ficker, 15-yr.-old student of **Marian LaCour** at **Cincinnati College Conservatory of Music**, chosen by **Patricia Wilde** for a Ford Foundation scholarship at **School of American Ballet**, NYC . . . **Penn State U.** has added 2 Theatre Dept. courses, taught by **Robert Reigsnyder**; Dances for Theatre Production (period material), and Basic Movement Styles.

B'way and TV dancer **Melvin Timmons** has joined faculty of **Charles Baker Dance Studios** in Lakewood, Montebello & Westchester, Calif . . . **Louis Tupler** begins modern dance classes Oct. 3 at **Dimitrieff Studio**, Washington, DC . . . This year's faculty at **Boston Conservatory Dance Dept.: Jan Veen**, dir., **Ruth Sandholm, Reeva Gibley, Robert Gillman, Katrine Amory Hooper, Marianne & Cornell Taylor.**

ASSOCIATION NEWS

For data on summer teacher gatherings, see page 54.

Three associations this year honored the Publishers of **Dance Magazine** and **Ballroom Dance Magazine.** At their President's Ball July 17 at the Waldorf-Astoria in NYC, **Dance Educators of America** expressed their appreciation of the 2 publications with a scroll to Publisher **Rudolf Orthwine.** On Aug. 7, at the opening reception of their convention at NYC's Hotel Edison, the **American Society of Teachers of Dancing** presented Mr. Orthwine with an honorary membership. **Jean Gordon**, Associate Publisher of both magazines, flew to Boston Aug. 27 to accept for Mr. Orthwine and herself scrolls and honorary memberships in the **Dance Teachers' Club of Boston.**

At an Oct. 3 tea given in her honor by NYC teacher **Betty Goodman, Margot Fonteyn** will discuss the work of the **Royal Academy of Dancing**, of which she is President.

Manhattan Chapter of **Dance Teachers Guild** begins season with meeting Oct. 16 at Dance Education Center, featuring lecture-demonstration of Duncan technique by **Hortense Kooluris & Julia Levien.**

DEA presents children's work by **Danny Hector, Bob Kimble, Jules Stone, Betty Byrd & Gertrude Hallenbeck** Oct. 2 & 3 at the Waldorf in NYC, and Oct. 29 & 30 at the Wade Hampton Hotel, Columbia, SC. DEA's Oct. 16 material session at NYC's Waldorf features **Beatric Bene, Janet Nell Kennedy, Betty Byrd, Walter Koermin,** plus ballroom instructors.

Next meeting of **NYC Chapter of Dance Masters of America** is Nov. 6 at Edison Hotel . . . **Don Farnworth, Bob Audy, Bill De Formato** are instructors for **Western NY State Council (DMA)** meeting Oct. 2 at Buffalo Hotel, Buffalo . . . **Lisan Kay, Bob Kushman, Bob Hamilton** taught for Sept. 25 meeting of **Dance Teachers' Club of Conn.** (DMA) in Hartford . . . **Ana Jean, Helen Overpeck, Betty Jane Wilkins, Charlotte Constant, Jim & Carol Ann Crowell** at Sept. 11 session of **Okla. Chapter of DMA** Sept. 11 at Kotche's School, Okla. City . . . **Crandall Diehl, Harry Wooclever, Roye Dodge, James Mitchell** taught for **Dance Teachers' Club of Boston** Sept. 18.

(Continued on page 71)

ON TOUR OCT. 10-NOV. 10

Ballet Russe de Monte Carlo: Oct. 24, Reading, Pa.; 25, Buffalo; 26, Rochester; 27, Erie; 28, Greensburg, Pa.; 29, Pittsburgh; Nov. 2, Nashville; 5, Cincinnati; 6, Dayton; 7, Lynchburg, Va.; 8, Baltimore; 9, Norfolk; 10, Rocky Mount, N.C.

The Royal Ballet: Oct. 11-13, East Lansing, Mich.; 14-16 (15 mat & eve; 16, mat), Cleveland; 18-20, St. Louis; 22-23 (23, mat & eve), Denver; 25-26 (26, mat & eve), Seattle; 27-29, (28 & 29, mat & eve), Vancouver; Oct 31-Nov. 2 (2 mat), Portland; Nov. 4-13 (5, 6, 12, & 13, mat & eve), San Francisco.

The Royal Danish Ballet: Oct. 10-12, Philadelphia; 13-14 (14, mat & eve), Washington; 17-18, Hartford, Conn.; 19-21, Montreal.

Ximenez-Vargas Ballet Espanol: Oct. 10, Wilkes-Barre, Pa.; 12, Chester, Pa.; 13, Patchogue, N.Y.; 14, Wappinger Falls, N.Y.; 15, Westport, Conn.; 17, Bristol, Va.; 18, Johnson City; 19, Berea, Ky.; 20, Clarksville, Tenn.; 21, Jackson, Tenn.; 23, Webster Groves, Mo.; 24, Jefferson City; Mo.; 25, Manhattan, Ka.; 26, Lincoln; 27, Fort Dodge, Iowa; 29, Rochester, Minn.; 30, St. Louis Park, Minn.; 31, Wisconsin Rapids; Nov. 1, Fond du Lac, Wis.; 2, Beloit, Wis.; 3, Burlington, Iowa; 5, Glen Ellyn, Ill.; 6 (mat), LaPorte, Ind.; 7, Urbana, Ill.; 8, Jackson, Mich.; 9, Lorain, Ohio; 10, Zanesville, Ohio.

Vicente Escudero & Co.: Oct. 10, Hartford, Conn.; 11, Troy, N.Y.; 14, Syracuse; 17-18, Cleveland; 19, Akron; 21, Detroit; 22-23, Chicago; 26, Salt Lake City; 28, San Jose; 29, San Francisco; 30, Carmel; Nov. 1, Stockton; 2, Sacramento; 4-5, Los Angeles; 9, San Diego.

Pilar Gomez & Co.: Oct. 20, Clearfield, Pa.; 21, Easton, Md.; 22, Chambersburg, Pa.; 24, Lewisburg, W. Va.; 25 Blacksburg, Va.; 26, Laurinburg, N.C.; 27, Shelby, N.C.; 28, Greer, S.C.; 29, Conway, S.C.; 31, Griffin, Ga.; Nov. 1, Rome, Ga.; 2, Athens, Ga.; 3, Dublin, Ga.; 4, Aiken, S.C.; 5, Anderson, S.C.; 7, Orangeburg, S.C.; 9, Albemarle, N.C.; 10, Hickory, N.C.

George Tapps & Co.: Oct. 10, Harriman, Tenn.; 13, Durham, N.C.; 21, Lorman, Miss.; 25, Oklahoma State Univ.; 27, Stillwater; 28, So. Methodist Univ., Dallas; 31, U. of Oklahoma, Norman; Nov. 7, Wichita.

Nora Kovach-Istvan Rabovsky & Co.: Oct. 17, Suffern, N.Y.; 19, Hagerstown, Md.; 20, Pikesville, Md.; 24, Bowling Green, Ky.; 25, Tullahoma, Tenn.; 26, Selma, Ala.; 27, Tupelo, Minn.; 28, Columbus, Miss.; 29, Greenville, Miss.; 31, Moss Point, Miss.; Nov. 1, Hattiesburg, Miss.; 2, Natchez, Miss.; 3, Donaldsonville, La.; 6 (mat), Morgan City La.; 7, Orange, Tex.; 8, Bay City, Tex.; 9, Beeville, Tex.

Les Ballets Africains: Oct. 31-Nov. 5, Baltimore; Nov. 7-12, Pittsburgh.

Indrani & Co.: Nov. 7-8, Philadelphia.

Les Grands Ballets Canadiens: Oct. 10, Bay City, Mich.; 11, Pt. Huron, Mich.; 12, Sturgis, Mich.; 13, Indianapolis; 15, Kankakee, Ill.; 17 Paducah, Ky.; 18, East St. Louis, Ill.; 20, Clinton, Iowa; 22, Parkersburg, W. Va.; 24, Bridgeton, N.J.; 25 Coatesville, Pa.; 26, Middleton, N.Y.; 27 Kutztown State Teachers Coll., Pa.; 29, Levittown, Pa.; 31, Freeport, N.Y.; Nov. 2, Orchard Park, N.Y.

Helen Tamaris-Daniel Nagrin Dance Co.: Nov. 5, Roslyn, N.Y.

Jean-Leon Destine & Co., Oct 14, Ft. Wayne Ind.; 19, Pittsburgh; 27, Worcester, Mass.; 29, Lake Placid N.Y.; Nov. 2, Clarion, Pa.; 4, Bethlehem, Pa.; 8, Quincey, Ill.; 10, Mankato, Minn.

Fred Berk Co.: Oct. 20-21, West Hartford, Conn.; 29, North Bellmore, N.Y.

Goya & Matteo: Oct. 21, Davidson Coll., N.C.; 24, Waynesboro, Va.; 25, Chambersburg, Pa.; 26, Punxsutawney, Pa.

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New York Offices: 231 West 58th St., N. Y. 19 PLaza 7-3667

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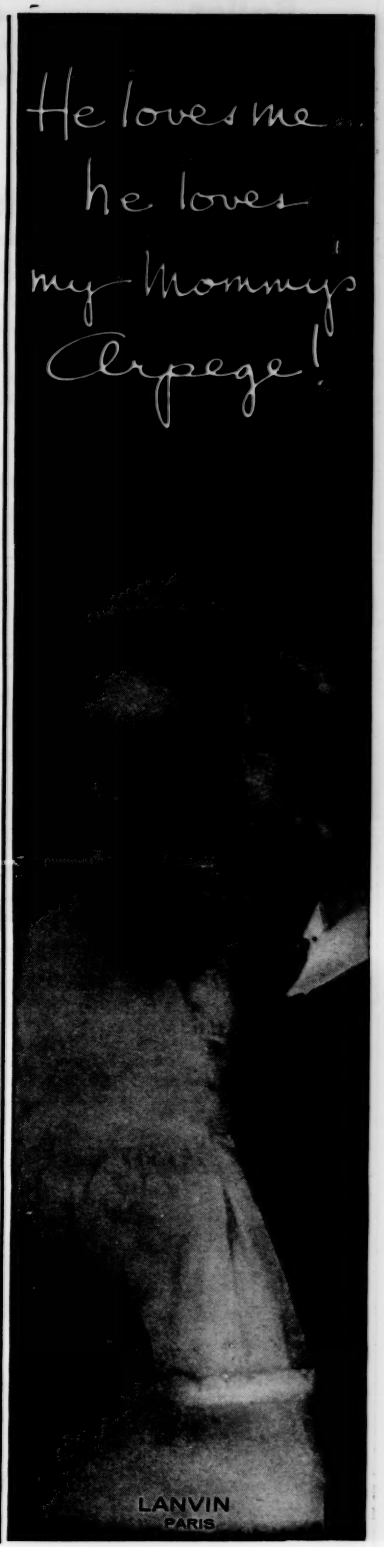

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RECORDS FOR DANCE

BY ROSALYN KROKOVER

Recorded music from the Royal Ballet repertoire to be performed here during its current tour is fairly easy to come by. All but three of the ballet scores—*Ondine, Antigone* and *La Fille Mal Gardée*—are in the record catalog. The important thing to bear in mind, though, while considering a purchase, is whether you want the complete recorded score, or just selections from a particular ballet.

First of all, the two Tchaikovsky ballets, *Swan Lake* and *Sleeping Beauty*, are available in substantially complete versions on both mono and stereo records. What is more, the recorded sound is first rate, and musically the interpretations are pretty close to a dancer's dream. And small wonder, since the conductor is none other than Ernest Ansermet and the orchestra is his Suisse Romande. *Sleeping Beauty* is a three-disc set (London CMA-7301, mono; CSA-2304, stereo) and *Swan Lake* is on two discs (London CMA-7201, mono; CSA-2204, stereo).

A *Sleeping Beauty* listed as complete is conducted by the Royal Ballet's former leader, Robert Irving (now associated with the New York City Ballet), and played by the Royal Opera House Orchestra (Victor LM-6034). But this is only on mono, and the music has been trimmed to fit on a two-disc set. The really complete Antal Dorati performances of *Sleeping Beauty* (Mercury OL3-103) and *Swan Lake* (Mercury OL3-102) are still around, but the sound is rather dated next to the London's more recent releases and the interpretations are stylistically stiff by comparison.

For those who are interested in excerpts from either of the Tchaikovsky ballets there are any number of up-to-date recordings. Our choice for *Sleeping Beauty* would be Monteux with the London Symphony (Victor LM-2177, mono; LSC-2177, stereo). For *Swan Lake* there are several: Abravanel and the Utah Symphony (Westminster 18851, mono; 14064, stereo), Ansermet and the Orchestre de la Suisse Romande (London CM-9025, mono; CS-6127, stereo), Kurtz and the Philharmonia (Capitol PAO-8416, mono; SP-8416, stereo).

As for *Giselle*, which the Royal Ballet is presenting this year, there is only one

complete version. That is conducted by the Bolshoi director, Yuri Faier, and played by the Royal Opera House Orchestra (Angel 3583-B, 2 discs). This music follows the Bolshoi production. The Royal Ballet version of the ballet is far more closely identified with the Russian score than with the one used by the American Ballet Theatre.

Markova-Bruhn fans might find the disc conducted by Albert Wolff and played by the Paris Conservatory Orchestra (Victor LM-2301, mono; LSC-2301, stereo) to their liking, since its elaborate package contains pages of pictures, drawn from the performances of these two great dancers, which tell the story of the ballet.

Baiser de la Fée presents no problems, since there is only one recording of the complete score (Columbia ML-5102). It should be definitive, as it is conducted by the composer himself, Igor Stravinsky. This fairly old recording is played by the Cleveland Symphony Orchestra. And finally, there are any number of *Les Sylphides*, though one of the freshest is that of Irving and the Philharmonia (Capitol G-7206, mono; SG-7206, stereo). Two good low-priced *Sylphides* discs with interesting couplings are Kurtz conducting the Columbia Symphony (Harmony 7065), and Désormière conducting the Paris Conservatory Orchestra (Richmond 19028). *END*

---

on the cover

An unusual film with unusual methods —"West Side Story" is attempting to use stylized movement with realistic backgrounds. Generally this combination results in esthetic hodge-podge. However, under the guidance of choreographer-co-director Jerome Robbins, we can hope for artistic solutions.

See pages 36-39 for a discussion by distinguished writer critic Hollis Alpert of the problems involved in the five-million-dollar film version of the Broadway musical. The film, being made and produced by the Mirisch Co., is due to be released by United Artists late in 1961.

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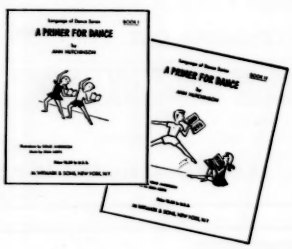

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PRACTICALLY SPEAKING

BY DOROTHY N. S. RUSSELL

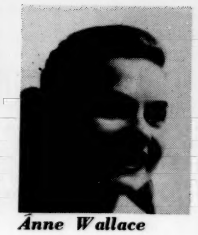
Son of a jazz band instrumentalist, TV Choreo. Danny Daniels has trained in tap dance and acrobatics, and until the age of 12 took his dancing for granted as part of the fun of daily life. Like most boys in his Albany, N. Y., neighborhood, he attended the local dance school because it was "fashionable." He enjoyed tap, and was good at it, but his rapid progress was spurred chiefly by a parental rule that dancing lessons must be kept up at home.

Danny's father traveled with an orchestra until family life indicated that business would provide a more settled existence. The Daniels moved to New York City and, a year later, to Los Angeles. Danny, not yet 12, was still tapping and beginning to take an interest in serious music. Then his tap teacher recommended that he study ballet. "Ballet was considered very esoteric and especially frowned on for boys at that time," he recalls. But he began to study ballet with Edith Jane at her school (with partner Ralph Faulkner) in Hollywood.

Danny's first experiences with ballet were not successful. "I was a good tap dancer," he recalls wistfully, "and I insisted on going into an advanced class. I was utterly lost. I ran out and didn't go back for some weeks. Then I decided that if ballet was that difficult I wasn't that good, and I meekly went back into the lowest possible class and studied very seriously."

When Danny was about 15, the Daniels returned to New York where he continued ballet until, at 16, he was taken into the chorus of his first Broadway show, *Best Foot Forward*. "I read about auditions in the trade papers and went around to all of them. In those days, we didn't audition the way dancers do today. I had music and an abundance of routines. I arrived with tap shoes, cane and hat, and went straight into my number." Although *Best Foot Forward* was Danny's first real professional assay, he had been assiduous in auditioning in California, taking part in amateur projects, radio programs (as an actor) and even movies. In the Bing Crosby vehicle, *The Starmaker*, the story of Gus Edwards, Danny danced with a group of youngsters, and "I believe I even had a separate little dance."

Danny Daniels



Anne Wallace

In New York, he continued intensive dance studies, with Jean Hamilton, Vincenzo Celli, Jack Pottinger, Mme Anderson and others, estimates that in addition to years of tap it took "a good eight or ten years of ballet" for him to become a mature dancer, and "I still study." The choreo. has appeared in half a dozen Broadway shows, including Kurt Weill's *Street Scene* in 1947, "the role I enjoyed most," and his latest Broadway vehicle, *Kiss Me, Kate*, in which he replaced Harold Lang for about one year. He has "done a lot of concerts, including Europe, where I performed my tap dance concerto to Morton Gould music a few summers ago." He broke into choreography with two summer seasons (1954-55) at Tamiment, Penna. There the William Morris Agency scouted him and signed him for TV.

Now one of TV's leading choreos., Daniels is also one of its candid critics, in the spirit of "it hurts me more than it hurts you." His principal grumble is that the harrowing high pressure of working conditions, plus commercial factors of advertising, rating, sponsorship and so on, make it impossible for even the best talent to retain spontaneity in either creating or performing over a long-term period. He says: "I like TV very much—it's a fabulous medium and I don't mean to belittle it—but one has to be aware of its problems in order to work with them." No reflection on dancers, says the choreo., but "no matter how good they are technically, if they stay with weekly shows they must eventually become hacks, glib and uninterested."

"Today's dancers," adds Daniels, "need to be and usually are much more proficient on the ensemble level than the average chorus dancer of ten years ago." However, he also feels there is more conformity, and that the security-speed age has destroyed some of the "personal love" which formerly characterized the art. "Many of today's youngsters are content to be taken into the ensemble of a show and stay there. They don't watch the

(Over)

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PRACTICALLY SPEAKING *(Cont'd)*

stars from the wings any more, as we used to, or try to emulate them in the hope of one day filling their shoes. There are many, now, for whom dancing is just a job."

The dancer who does have spirit and performing passion is the one for whom Daniels, like other choreos., is always on the lookout. Back from choreographing a Bing Crosby special in Hollywood for airing Oct. 5, he is interested in hearing from new people, now especially, as he hopes to branch out into the legitimate theatre field. (In St. Louis, this summer, he set choreography for new music to *Meet Me In St. Louis*. The show had record-breaking attendance at the St. Louis Municipal Opera House. He has hopes for a future Broadway or London production.)

Daniels refers all dance applicants to his assistant, Anne Wallace, who maintains his files and "remembers dancers for me, reminds me of those that might be good for me or picks out those I might be interested in."

Those applying should have "a good sense of rhythm and must be musical, a quality I find missing in many dancers."

(Continued on page 69)

AN EVY "ENTRE-SHOT"

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HAVE SHOES —WILL TRAVEL

BY ROY CLARK

Some time ago I decided to write about dancing on movie and TV "locations." Before I had time to make notes, I found myself in Palm Springs dividing my time between the ABC-TV sets on the desert and a hotel owned by a silent picture siren. By the time I fully recovered from that job (we were literally rained out) I was again packing, this time to go on location in Stockton and San Francisco with *High Time*, a 20th Century-Fox film. This two-week jaunt brought me back to Hollywood full of notes for the proposed article. That was last spring, and with the Screen Actors Guild strike at hand I was all set to start my literary venture when the phone rang. Was I interested in a trip to Miami for the Frank Sinatra ABC-TV show? Of course. What other profession could offer a person such impromptu trips and excitement?

Most of us dancers here have had our share of one-nighters with road companies, and touring the night club circuit lends a dancer plenty of experience. But when television and movie companies take dancers out of town, they give them first-class accommodations—including transportation, room, food allowance, plus salaries. Sometimes the business manager tries to stick you in a third-class hotel, but if you know your union rules, he can't get away with it. Be firm, but within reason, and you can turn your "location" into a dancing holiday.

"Location" is almost a state of mind. The dancer must realize that the scenery and decor are far more important to the company than his routine or dance number; otherwise the number would have been filmed or taped in the Hollywood studios. You don't ask why, where or how. You just dance to the best of your ability and "sell." (I've often thought someone should teach a class in "Obstacle Dancing." . . . Like how to dance on cobblestones separated by cable car tracks that have been frequented by horses, and look for the Vice President and Mrs. Nixon at the same time . . . It can be done.) If a dancer isn't flexible, and can't adjust to locations, he should take the first jet home.

A short time ago Dee Sharon and I

were signed to do a one-minute soap commercial. This could have been done easily in one day, but Hollywood doesn't work that way. Five days later we finished our dance, after countless experiments on the desert near Palmdale in an attempt to get the right background. Sets had to be moved constantly to catch the sun. The music was yet to be recorded, so we danced to the sensuous ticking of a metronome. And in the midst of our production, "retakes" on a dogfood commercial had to be made, so we had to share a half day with a boxer, his standin, and his trainer. This one-minute commercial gave us five days' work, plus lucrative residuals.

The first day on any location is chaotic. When Miriam Nelson choreographed *Holiday in Las Vegas* on the spot, she ran into problems few choreographers have ever faced, and since this was NBC's first live TV experience on location, their unit manager was also aghast. Twelve dancers were to receive *carte blanche* treatment at the Las Vegas hotels in a cooperative venture. But how to start the ball rolling? At first we were scattered from one end of the Vegas strip to the other, with each hotel taking care of a dancer or two, and a different hotel to rehearse in each day. We were to eat buffet style in a dark night club, with continuous entertainment—hardly welcome after a long day of rehearsal. Miriam called a summit meeting with the Las Vegas Reception Committee and the NBC unit manager, and they worked out working and living conditions for us. The result was comparable to an Elsa Maxwell ten-day party.

Another time I was one of twenty dancers sent to Las Vegas for a biblical film. No dancing this trip; they wanted dancers' bodies in scant clothing climbing over rocks. With the Sahara Hotel as headquarters, we flew out every morning to the set—in Death Valley. The movie industry regards dancers as "indestructible property," and they're quite right. We know how to fall, leap, jump, climb, and animate. Put these all together and you have a period film. I'm not fond of this end of show business, but as a fill-in, these hundred-dollar-a-day jobs aren't bad.

Since TV has gone the "tape route," a process not too dissimilar from motion pictures, television cameras and dancers can be found almost any place that has a photogenic background. Tape has killed a spontaneous feeling with dance numbers, since everyone knows that several tapes will be taken, and the best will be

(Continued on page 58)

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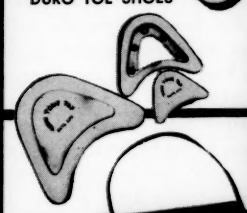

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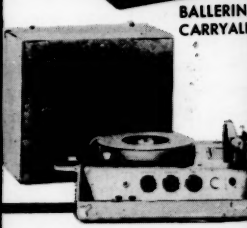

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FONTEYN ON FILM

A review of "The Royal Ballet"

BY LILLIAN MOORE

The camera is magical and merciless. As used by Paul Czinner in the new film of the Royal Ballet, it seems to heighten qualities we admire in that splendid company, while at the same time it exposes weaknesses which in the theatre are inconspicuous. Almost obliterating every other impression is the radiant presence of Margot Fonteyn, magnified and intensified. Her matchless dancing illuminates the screen, almost without interruption, throughout the film's duration.

As in his earlier documentary on the Bolshoi Ballet, Dr. Czinner has photographed the company in actual performance, simply and directly. Although sometimes we are closer to the dancers than we would be in the theatre, we are permitted to watch them in the same way. We see the opening of the curtain, the beginning, development, climax and conclusion of a scene, the curtain's fall, and the gracious bows.

This straightforward method of photography requires considerably more than just planting the camera front and center. In most dance films, the camera willfully distorts the choreography, weaving its own intricate and often infuriating design. Here, those frustrating cinematic *grands jetés* from the feet of the ballerina to the matron in the balcony to the sweating lips of the trombone player are happily absent. The choreography—the *stage* choreography—seems to dictate the position of the camera. Seldom does it move in for a close-up of any fragment of the action, and when it does, it concentrates with uncanny perception on just the detail we would like to observe most closely at that point.

This may not sound like creative film making, and perhaps it isn't. The best result which could be attained in this way—and which Dr. Czinner has closely approached—is the construction of a more or less faithful replica of live ballet, to serve as an effective reminder of things we have seen and enjoyed in the theatre. It is possible that new and powerful works could be devised for Dr. Czinner's special medium. In the meantime this picture offers a sustained portrait of Fonteyn which should be tremendously rewarding to anyone fascinated by the art of classical dancing.

Although the scene from *Swan Lake* is only an excerpt, it is enough to reflect a clear impression of Fonteyn's incomparable Odette. Her poetic conception of the role, her gentle grace, shy tenderness and sensitive musicality pervade the scene like a delicate perfume. Her classical technique, especially as exemplified in the famous adagio, probably comes as close to perfection as the human body can reach. I say this not because she turns more swiftly than any other ballerina, or accomplishes a greater number of revolutions, or thrusts her leg higher, or makes broader jumps. She doesn't. She does not "show off" at all. But every single movement—the quiver of the toe, the soft unfolding of the leg, the lightly curving arms, the expressive arch of the back, the soaring arabesque—is in perfect harmony with every other movement, so that each gesture flows effortlessly, inevitably, into the next. The beauty of motion is so complete that it is like a melody which would be broken by the absence of a single perfect note. This is real technique, which transcends preoccupations with the merely physical.

Other details of *Swan Lake* fade into insignificance beside Fonteyn's peerless performance, although it is regrettable that Michael Somes, as the Prince, should do so. The value of his reliable support of the ballerina should not be minimized, of course. The four cygnets danced in admirable unison, but the tempo of their pas de quatre was so very slow that this was no particular achievement. At one unfortunate moment the camera, turning to the corps de ballet, happened to bring into its pitiless range a shocking example of sloppy technique, in a miserable *entrechat trois*. For a few seconds it was hard to believe that this was the immaculate Royal Ballet. But for the most part, the ensemble was beyond reproach.

The Firebird is not Fonteyn's best role, although she dances it marvelously. It probably reveals her absolute musicality more clearly than any other section of the film. There are wonderful moments when she quivers captive in the arms of the Tsarevitch (here an exquisitely timed glance of those enormous eyes is as telling as the most complicated tour de force) and when she ecstatically regains her freedom. But in general, the dark exoticism of the role, and the sharp, staccato attack it demands (and receives) seem rather foreign to her nature. She has mastered it; but is the ballet, at this date, worth that effort?

In *The Firebird* most of the Fonteyn-less passages seemed deadly dull. The colors of costumes and decor often appeared muddy, and the swaying "brick" wall pathetically flimsy. Somes' acting, which has always seemed adequate in the stage performance, apparently underwent no adjustment for the close range of the camera and consequently was exposed as heavily exaggerated. The aspect of the Fokine choreography which seemed to be brought out most vividly by the camera was its careful planning, its note-for-note musicianship, rather than strength, power, or spontaneity.

How wonderful it would have been if Dr. Czinner had chosen Ashton's lovely *Daphnis and Chloe* for the second ballet of the Fonteyn trilogy, instead of *The Firebird*.

Even to one who has not yet seen the ballet, it is apparent that *Ondine* must be Fonteyn's greatest modern role. It would be unfair (believing as I do that this film is valuable as a reminder, a souvenir of stage performance, rather than as an independent entity) to judge Ashton's choreography from the picture. But Fonteyn's art seems to have provided his greatest inspiration. The role they have created together fits her like the proverbial glove. There is not a false movement or an uninteresting moment, in her part. Although each solo and duet seems a masterpiece, the Shadow Dance in the first act, leading into Ondine's first meeting with Palemon (she sees his shadow before she sees him) is especially memorable.

In the spectacular shipwreck scene the work of the superbly disciplined ensemble and of the other principals—Julia Farron, Alexander Grant, and Somes—was notable.

But this is Margot Fonteyn's picture, and for capturing her elusive art so successfully, Dr. Czinner deserves our thanks.

(over)

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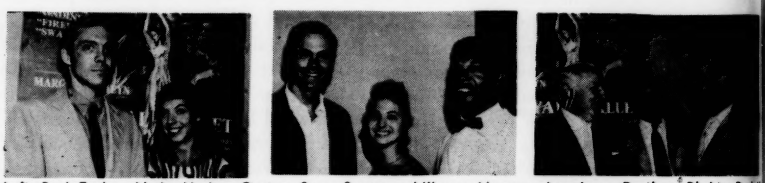
On Sept. 1, at midnight, "The Royal Ballet" was first seen in the U.S. (see p. 19 for review). A distinguished audience of dance celebrities attended the Normandie Theatre preview at the invitation of Dance Magazine. The Paul Czinner movie opens on Oct. 4 and is scheduled for national release soon after. Above: Margot Fonteyn in "Ondine," Frederick Ashton ballet seen almost in full in the film.

"THE ROYAL BALLET" (Cont'd)

Among those present at Dance Magazine's Special Midnight Preview:

Left: Robert Irving, Melissa Hayden, Carmen de Lavallade, Geoffrey Holder. Center: Bambi Linn, Lan Kert. Right: Kenneth Gillespie, Irina Borowska, John Carisi, Gemze de Lappe.



Left: Paul Taylor, Linda Hodes. Center: Swen Swenson, Milagro Llauger, Jean-Leon Destine. Right: Rudol Orthwine, Paul Szilard, Zachary Solov.

Left: Igor and Anna Youskevitch. Center: George London, Allyn Ann McLerie. Right: Al Pischl, John Martin.

Left: Carola Goya, Matteo. Center: Yeichi Nimura, Lisan Kay. Right: Rod Alexander, Jean Gordon.

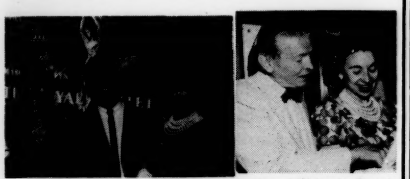
Left: Mrs. Ben Sommers, Carolyn Sommers, Darrell Hemline. Center: Leon Danielian, Kathryn Etienne. Right: Tatiana Grantzeva, Frank Thompson.

PHOTOS BY JACK MITCHELL

Left: Gunnar Spencer, Ann Boly, Walter Adams. Right: Alvin Ailey, James Truitte.

Left: Jean Erdman, Joseph Campbell. Right: Michael Maule, La Meri.

Left: Donald Duncan, Helen Wicks Reid, Howard Reid. Right: Carmen Gutierrez, Bruce King.

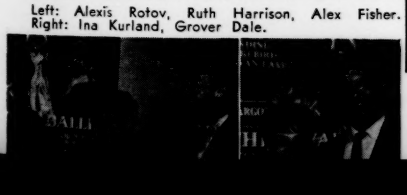


Left: Zoya Leporska, Peter Gladke, Mildred Grant. Right: Arthur Mahoney, Thalia Mara.

Left: Sam Lurie, Lydia Joel, John Butler. Right: Howard Barr, Muriel Stuart.

Left: Melba Peters, Nila Amparo, Luis Olivares, Malina Vargas. Right: Gerry Buddhu, Janet Collins.

Left: Alexis Rotov, Ruth Harrison, Alex Fisher. Right: Ina Kurland, Grover Dale.



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SILENCES AND SOUNDS

Thirteenth American Dance Festival; Aug. 18-21; *Connecticut College, New London*

BY DORIS HERING

Like much of his music, John Cage's score for Merce Cunningham's *Suite for Five* is an arrangement of silences around islands of sound. The style was not new to us. Yet suddenly its deliberate reversal of the usual shape of music seemed to offer a special key—a special way of viewing the entire week-end of dance.

What began to emerge was not the drama or non-drama in the five premieres and thirteen repertoire works—nor even the pictures made upon the stage. Instead, our awareness was challenged by stillness before and after motion. And this reaching for quiet seemed like a suddenly hopeful omen in a period where there is often a tendency to over-dance and over-choreograph.

At the beginning of *Suite for Five*, Merce Cunningham stood alone and still. There was a raindrop of sound. He turned, extending a leg; then returned to stillness with finally a deep plié, arms wide, torso inclined forward.

This opening-in-stillness seemed to permeate the entire dance, imparting tranquility. The same was true of José Limón's *Missa Brevis*.

In the beginning, Mr. Limon stood simply, as though his body were a vessel for the convoluted human landscape before him. At the end, after having become temporarily part of that landscape, he moved aside and again stood in quiet humility. Somehow these two moments gave context to the entire image.

In her new work, *Transfigured Season*, Ruth Currier's quietude had a different value. It was weighted, waiting. And throughout, it overshadowed the light-footed play of the corps.

Pearl Lang's new work, *Shira*, also owed much of its texture to the interpulsation of calm and vibrancy. But here the calm was smooth-flowing, residing in Miss Lang's own dancing, while around h were the richly stirring bodies of t company.

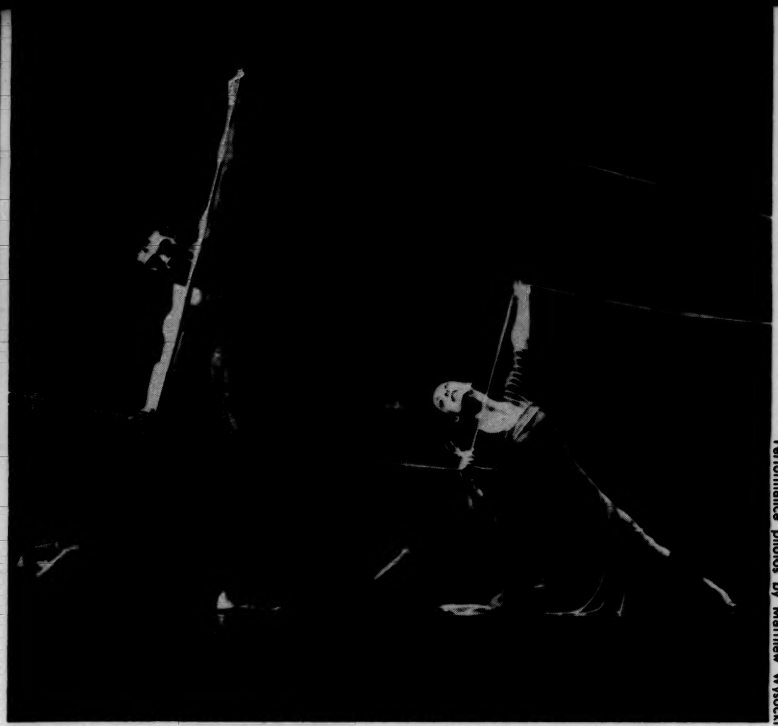
The dancers in *Shira* seemed to be r sponding not only to Miss Lang's su moning gestures, but to a stirring seeds beneath the ground. As they toss their heads and stamped, they had t quick power of spring celebrants. A Miss Lang's radiant entrance from a da cave reminded one of Amaterasu, the su goddess, emerging from celestial detac ment.

Arms and torso high, and with the lig streaming down on her face, she w drawn into a dance of death that sudden transformed itself into a paean of awake ing, with her arms offered forward, wi the men seated, watching her, waiting spring to her command. And suddenly, a fascinating (but mechanically awkwar at this point) bit of symbolism, she dre forth a stream of white tapes. Moore into patterns by the dancers, they tre bled and shimmered in one great curre of "singing veins," with the dancers paw ing the ground and Miss Lang lifted high to sway above them.

Enriching the texture of *Shira* were the lush score for viola and small ensemble by Alan Hovhaness; Miss Lang's easily draped costumes; and Thomas Skelton's lighting, which seemed to make the fig ures glow from within. How fitting that this ecstatic utterance be dedicated to the late Margaret Lloyd.

Miss Lang confronted the theme of mortality in a mood of lift and reassur ance, while Ruth Currier's mood wa darker, the struggle more stony. As a Premonitory Figure, Miss Currier began

Ruth Currier portrays Premonitory Figure in her new "Tansfigured Season."



Performance photos by Matthew Wysocki

"Shira" was the title of Pearl Lang's New London premiere dedicated to the memory of Margaret Lloyd. Here Bruce Marks and Miss Lang manipulate ingenious prop.

Dora Sanders

Charles Weidman demonstrates a pantomime phrase to class in his technique at the Connecticut College Summer School of Dance, New London.

alone, upstage, motionless in a vertical area of pale blue flanked by black curtains. The smallness of her figure in the vaulting rectangle of space reminded one of the photographs of Isadora taken at the entrance to the Parthenon. And as in these photographs, there was a sense of linkage between two worlds. The music grew (and a meaningful score it was by Jack Behrens); Miss Currier disappeared; the upstage curtains parted.

Like scattering petals, a group of women (The Changing Ones) dashed upon the stage, circling, jumping, gaily lifting their arms. The lighting became autumnal. The figures covered their faces with fragments of chiffon. A Figure in Time (Martha Wittman) danced in solitude.

Suddenly a fierce and brave struggle between the two principals—a struggle perhaps meant to symbolize the war of a human being against the passage of time, or even death. Miss Currier became the central element in a funeral ceremony. But finally she stood transfigured amid a contrapuntal pattern of eternicity, with the girls rising and sinking and lifting their arms like waves of the sea. The curtain gradually descended.

Miss Currier's choreography had a wonderfully heroic quality and an intuitive sense of contrast and balance that was particularly evident in the Laacoon-like struggle she designed for herself and Miss Wittman.

Many of Merce Cunningham's works form arcs from stillness to stillness. But his new offerings, *Night Wandering* and *Crises*, consisted of just the reverse—a steady unrest of sound and mood. Both were a little contrived.

In *Night Wandering*, to splinters of piano sound by Bo Nilsson, Mr. Cunningham and Caroline Brown curved about each other with the lissomeness of fish in a dark pond. But the dance was

(over)

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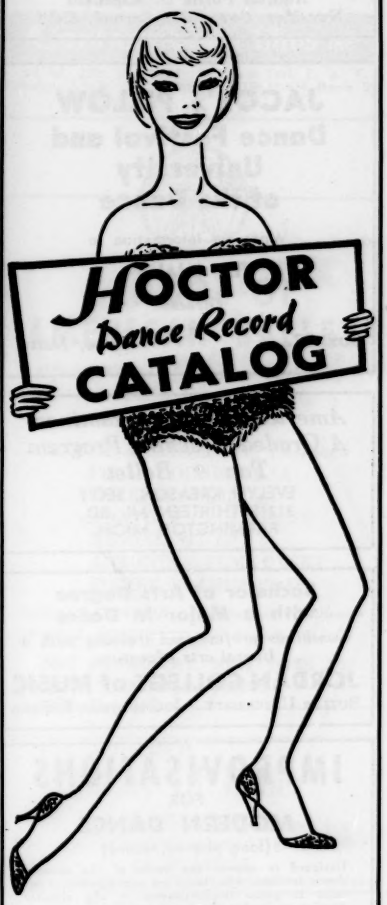

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Merce Cunningham and his company in a repeat of one of his most distinguished compositions, called "Runes." New to the Cunningham reportoire this summer were "Night Wandering" and "Crises."

NEW LONDON *(Continued)*

deprived of its total effectiveness by their abstracted mood—like that of very small children whom adults have placed side-by-side to play.

Crises may someday achieve the undercurrent of tragic humor characteristic of Mr. Cunningham's finest works. At the present time, it is still too self-conscious. And Mr. Cunningham has not been able fully to assimilate the wild score by Conlon Nancarrow.

Before the opening curtain, while the house lights were still up, a player piano began to jangle unbearably, as though a hundred barroom doors had been thrown ajar to the wind. Two people, resembling crabs at play, became attached to each other, she in an elastic band encircling his waist, and he in one on her arm. The theme of elastic snares recurred in different contexts—two girls attached in a single leg elastic; a girl grasping an elastic around a man's chest; and a final scene of contrast with the girls floatingly extending their legs and Mr. Cunningham wriggling among them with his knees in an elastic.

Dora Sanders

Martha Graham lectures on "A Question of Image."

While Merce Cunningham neatly turns his back upon dramatically motivated dance, Lucas Hoving, in his new work *Wall of Silence*, stayed perhaps too close to the speaking gesture. But despite this limitation, the dance was a tremendous advance for Mr. Hoving, both in clarity of thought and command of design. It was a study in the disintegration of a marriage.

To a turbulently beautiful string quartet by Florent Schmidt, three couples circled restlessly, each impaled in an isolating overhead light. The center couple (portrayed with poignant dignity by Patricia Christopher and Mr. Hoving) restlessly drifted apart and together. But suddenly there seemed to be a new current as the others glanced balefully at the wife.

One by one, they turned against her, and in a particularly moving passage, she walked to each, as they stood on a diagonal. She reached out to each, ending with her husband. He, too, failed her.

All were swept away. The husband returned to circle alone.

Although *Wall of Silence* had dramatic validity as it was conceived, it could also be thought of as a preliminary sketch for a larger and more detailed work. The costumes, designed by Lavina Nielsen, were a welcome relief from the ever-prevalent leotards and tights used especially by the Cunningham company.

Unusually prosaic costuming marred Jack Moore's *Songs Remembered*, a duet

The plight of a married couple was the theme of Lucas Hoving's latest work, "Wall of Silence."

for himself and Nancy Lewis choreographed to haunting songs by Alban Berg. Mr. Moore created the work while residing at the college as first recipient of the Doris Humphrey Fellowship in choreography.

We are not certain whether the accompaniment was used merely for its atmosphere, or whether the words also had significance. The duet began with Mr. Moore running about with an attitude of listening. He reached and staggered and was then drawn back to running in a circle. The couple came together, not as though they were meeting, but as though she were an image of torment and recollection. After placing their palms on each others' faces, they finished side by side, one kneeling and one standing.

Mr. Moore has sensitivity as a choreographer, but his movement style lacks definition, veering between the roughhewn statements of prose and the finer threads of poetry—but with no palpable reason for the vascillation.

Were we longing for the "good old days," or was there actually a difference? It was probably the latter that made Charles Weidman's *Atavisms (Lynchtown* and *Bargain Counter)*, as staged for the repertory class, seem quite ineffectual. Almost twenty-five years old, both dances still have much to say about the savagery underlying so-called civilized society. But the quick, sharp climaxes, the variations in tempo, and above all, the pungent characterizations that once brought impact to the basically simple choreography, had somehow not been brought fully into focus by Mr. Weidman and his young dancers. Both works had the imprecision of an image viewed through a steamy mirror.

Although they offered no new works, José Limón and his company presented the most distinguished program of the entire week-end. It consisted of Ruth Currier's *Toccanta*, Doris Humphrey's *Ritmo Jondo* and *Night Spell*, and Mr. Limón's *Missa Brevis*. Perhaps because they were not involved in the pressure of staging premieres, the group danced with a special measure of polish and serenity. The quiet moments were truly so—the accelerated moments were winged. One felt especially reassured that so unified a dance-image was leaving right after the festival to represent the United States on a tour of South America.

Also punctuating the festival was an eager but not especially luminous (with the exception of soloist Lola Huth) performance of Doris Humphrey's *Passacaglia and Fugue in C Minor* and additional performances of Pearl Lang's *Black Marigolds*, Merce Cunningham's *Rune* and *Septet*, and José Limón's *The Moor's Pavane*.

Musical conductor Simon Sadoff assembled a consistently sensitive ensemble. The sounds from the pit were both vivid and tensile.

Tom Skelton and Nicola Cernovitch (for Merce Cunningham) shared lighting assignments. And we found them a harmonious combination, for Mr. Skelton creates inventive accents motivated by dramatic or spatial impulses, while Mr. Cernovitch washes the stage in tone, thereby creating a mood rather than a specific accent.

But despite all these values and colorations, the high moments for us remained those quiet ones, which, we hopefully feel, indicate that some of the modern choreographers are beginning to stand still in the midst of the rushing stream—still enough to hear the current. *END*

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IN THE MAILBOX

Which Oboukhoff?

Mr. Fern is surely mistaken in saying *("Spessivtzeva," Part III, July, 1960)* that "It was for Anatole Oboukhoff and Anna Pavlova that Fokine created the famous pas de deux from which later was evolved the ballet *Les Sylphides*."

Authorities seem to disagree about the exact date of the first performance of the first version of *Chopiniana:* Beaumont (in *Michel Fokine and His Ballets)* gives it as March 8, 1908, while G. B. L. Wilson (in *A Dictionary of Ballet)* gives February 7, 1907. Since Mr. Oboukhoff was born in 1895 and did not graduate from the Imperial School until 1913, it seems unlikely that he would have danced this pas de deux with Pavlova when he was 12 or 13 years old, she being some fourteen years his senior. Presumably the Oboukhoff in question was Michael, the teacher of Nijinsky. Much later, in the Thirties, Anatole's appearance in *Les Sylphides* with the Blum Company led him to be recognized as one of the greatest interpreters of the male role in this ballet, but he did not do the initial performances.

David Vaughan
New York, N. Y.

(Ed.: We passed this query on to Anatole Oboukhoff, whose reply follows.)

Mr. Vaughan is correct. Michel Fokine created the famous *Chopiniana* (which was introduced to European audiences by Diaghilev as *Les Sylphides)* in St. Petersburg in 1907, at which time I was only

(Continued on page 68)

IN THE NEWS

Marchus Blechman

DUO IN CIRCUIT: Robert Cohan and Matt Turney, who appeared together this summer at Jacob's Pillow, give performances Oct. 8-9 at the U. of Rochester, Oct. 15 in Boston and Oct. 29 at NYC's Hunter College Playhouse.

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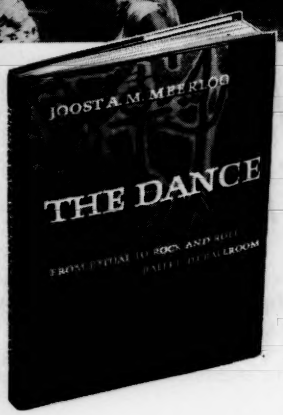

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With Carmen de Lavallade in the NYC Opera's "Carmina Burana," staged entirely in dance by John Butler.

With Toni Lander, in the title role of "Bluebeard," one of Tetley's assignments with American Ballet Theatre on the current tour of Europe and Russia. This post-performance photo was taken in Sofia, Bulgaria.

With Bambi Linn in "The Sybil" at Spoleto, Italy. Tetley has performed at the Festival of Two Worlds for three consecutive summers—in '58 and '59 with the Butler Co., and this year with Ballet Theatre.

We don't know whether theatre programs for the current Soviet tour of American Ballet Theatre have biographical notes on the cast. If they do, there might be puzzlement for Russian balletomanes about the strange state of affairs in American dance revealed in the story of at least one of the company's leading performers.

In the remarkable case of Glen Tetley we find a dancer who joined Ballet Theatre only eight months ago, and who was immediately given major roles. In the land of the Bolshoi Ballet, what might seem even more extraordinary is that Tetley's training and performing experience had been almost entirely in modern dance.

"Don't tell anybody," he once confided, "but no matter what assignment I get, I just keep using Hanya Holm technique!"

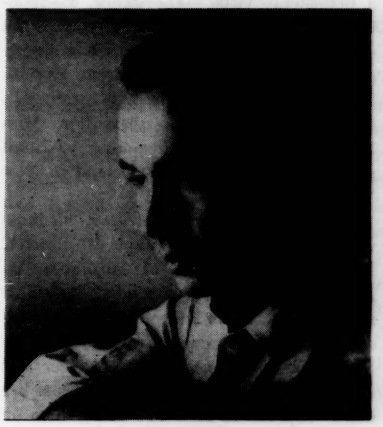
Though made in jest, the remark does give a hint of the versatility most dancers in this country develop from their study and performing. In the U.S.A. there are no government-sponsored academies which feed dancers to government-supported companies. Our typical "free enterprise" professional who aims to be steadily active tries to be ready to work in classical ballet, in concert dance, on television or in musical comedy.

Even considering these special conditions of a dance career, Glen Tetley's latest achievement is extra special. So richly varied has been his modern dance career that he was able to "start at the top" in a major ballet company.

To be biographically exact, Glen's career *began* with Ballet Theatre. Before he had had any dance training, his high school English teacher arranged for him to "super" in the company's appearances in his home city of Pittsburgh. He made his spear-carrying debut in *Aurora's Wedding* and *Bluebeard*. He was enraptured by this first sight of ballet, yet it is hardly likely that he then imagined he would be playing, a little more than a decade and a half later, the title role of *Bluebeard* all over Europe.

Of Scotch-Irish-Welsh ancestry, Tetley

(Over)



Glen Tetley

As The Musician, a mime role in Anouilh's "Thieves' Carnival," in TV's Play of the Week series. Jack Mitchell

came from a family of ministers, writers and newspaper editors. He, himself, had a short copy boy career on the *Pittsburgh Post Gazette*. When he enlisted in the Navy, he was sent to pre-med school and, after his service, he headed for New York to attend Columbia's Medical School.

But this would-be doctor couldn't throw a persistent "virus"—the dance. Postponing college study, he made his way to the studio of Hanya Holm to begin a happy association which extended from 1946 to 1952. Almost at once he was granted a scholarship, and soon thereafter Miss Holm made him her teaching assistant at Colorado College, at Yale, and in New York.

Glen's first brush with show business was in the classic tradition of disaster. It was in the chorus of *Springtime in Brazil*, a bomb that exploded before it reached New York. His subsequent experience, in shows choreographed by Miss Holm, was more encouraging. A year and a half after his first class he was her dance captain in *Kiss Me Kate*, then in *Ballet Ballads* and *Out of This World*.

"I was lucky to start with Hanya," says Tetley. "The Wigman-Laban heritage she offered was a basic approach to all techniques. It helped me free my body for any kind of dancing."

And, indeed, an extremely varied career lay ahead. Among his early non-Holm ven-

Early-days work with Hanya Holm at Colorado College, Colorado Springs. Te is dancer at left.

Zachary Freyman

Again with Carmen de Lavallade, in "Saul and the witch of Endor," a Biblical dance-drama by John Butler done last March for CBS-TV's Lamp Unto My Feet series.

Left: Jamie Bauer in the NBC-TV production of Menotti's "Amahl and the Night Visitors." Tetley has been a dancing shepherd in this Christmas classic since its 1951 premiere.

tures was a City Center season in Charles Weidman's company, and a summer at Jacob's Pillow in a ballet company directed by Antony Tudor. Next he became leading male dancer in productions choreographed by John Butler, with whom he had a long and distinguished series of successes—in concert works here and in Europe, as premier danseur of the New York City Opera, and on many top-flight television shows.

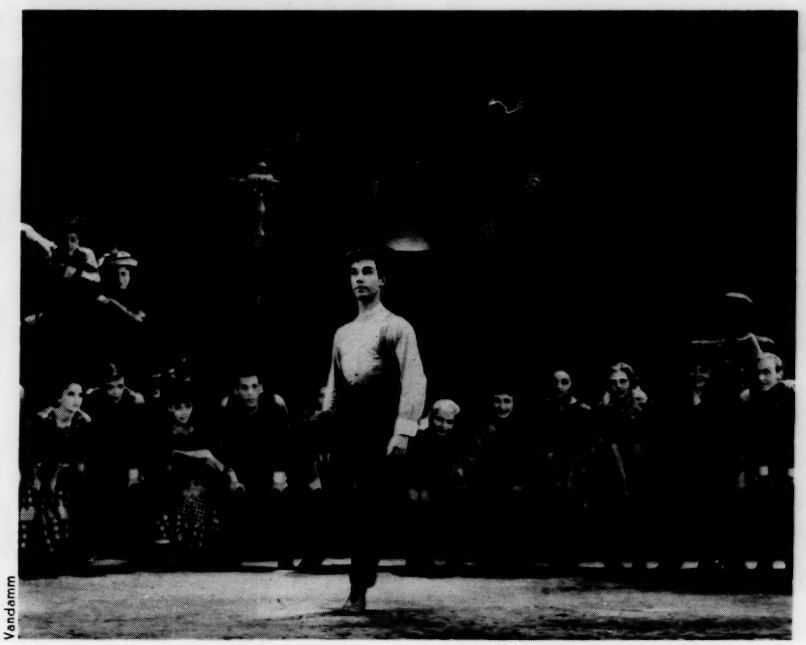
More recently he devoted a season's interlude to ballet touring as a lead in the Robert Joffrey company, followed by a series of concerts as soloist in Pearl Lang's company. For Doris Humphrey he danced a starring role in *Passacaglia* in New London. For a short period he was featured in José Limon's group. Finally, before the switch to ballet, he appeared with Martha Graham on Broadway and in Israel.

In his scrapbook covering this rich period of accomplishment he has a record of critical acclaim for portrayals ranging from comic Davy Crockett in *Long-Legged Jig* to a majestic Apollo in *Clytemnestra*.

Tetley speaks with enthusiasm about his present work with Ballet Theatre. He finds it rewarding to be in repertory which he feels offers an integration of ballet and modern dance, with casting which demands so much range that he finds each role another facet of himself. *D.D.*

With Felisa Conde in "Malocchio," a concert work in the John Butler Dance Theatre repertoire.

Tetley's show-stopping "Slip Jig" solo, choreographed by Agnes de Mille for the Broadway musical "Juno."



Vandamm

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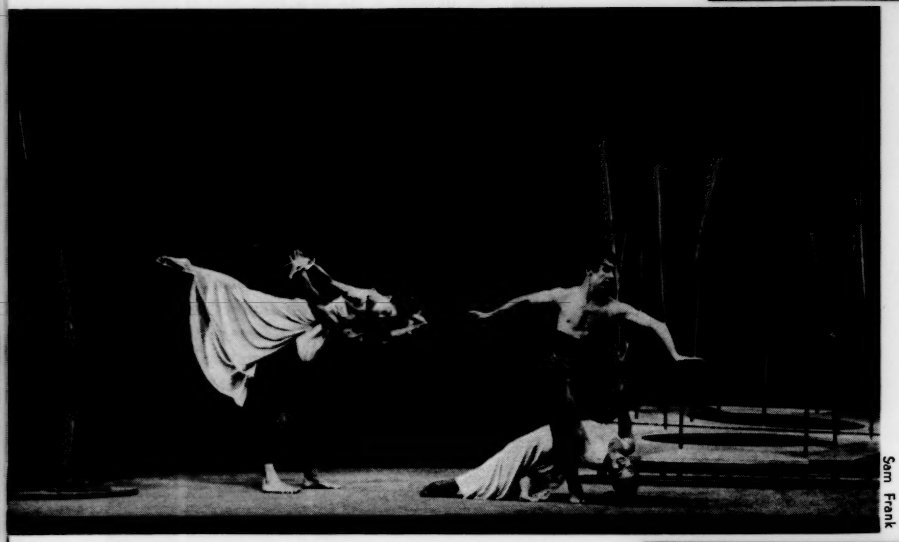
The '55-'56 season saw Tetley in classical ballet, as leading dancer in the Robert Joffrey Co. In the production of "Pas de Deesses," he danced with, l. to r., Gemze de Lappe, Beatrice Tompkins and Dianne Consoer.



Sam Frank

In 1958 Tetley joined the Martha Graham Co. for its B'way season and an ensuing tour of Israel. This shows a Tel Aviv performance of "Embattled Garden," in which he created the role of the Serpent. Dancers, l. to r.: Matt Turney, Bertram Ross, Tetley, Linda Hodes.

At the Metropolitan Opera last spring Tetley made his debut with Ballet Theatre in Antony Tudor's "Jardin aux Lilas." With him here is Nora Kaye.

Fred Fehl

THE END

The first part of this article appeared in September.

MARGARET LLOYD: Part II
A RAPTURE OF APPROACH

BY DORIS HERING

In writing recently of Bernard Berenson, art critic Aline Saarinen celebrated the "rapture of his approach to art and the consistent values which underlay both scholarship and appreciation." She could have been writing equally of Margaret Lloyd (dance critic of *The Christian Science Monitor* until her death last February).

True, Margaret Lloyd was not the scholar that Berenson was. Perhaps this was because she chose to live a more conventional, and hence more personally demanding, family life than Berenson. Or perhaps it was more simply that she wore no cloak of a time other than her own.

Dates and solemn references to dancers long dead, or historians long revered, rarely web through her work. She was a scholar of her own time, drawing her conclusions from direct perception, direct emotional reaction. And in this she was the ideal newspaper chronicler-of-the-arts.

Take, for example, the following evaluation of Spanish dance which appeared in the January 17, 1959 *Monitor*. What a broad landscape it offers, and yet it remains securely within Margaret Lloyd's own range of experience:

The Spanish dance changes with its setting. It is amazing that a dance form that is so much the same can be so different—with or without decor, in theatre or concert hall—even from performance to performance by the same company.

And it is changing with the times. Newcomers bring new flavors, and a few creative ones bring new ideas, adapting the traditional steps to modern themes, sometimes mingling ballet or modern dance techniques with them.

Newest comer to the American scene is Roberto Iglesias, who, as head of his own company, dashed into fame in a one night stand at New York's Carnegie Hall a season or so ago . . .

He rides the charger of tradition—the rhythms that run visibly up and down the tight Spanish pant-leg, that tremble in minute footwork, that stamp with intricate precision and explosive force—for the trappings of innovation, which may be his special contribution to the art, are of slight interest to a public that likes best what it knows best.

If occasionally he deploys the familiar techniques in novel ways, an alegrias is still an alegrias, all a quiver and a shimmer. If he takes his bows, hat in hand, as if he were facing a cheering crowd from the bullring, that is perhaps but natural. The main ambition of his Mexican childhood was to be a bullfighter. His original composition, "Idolos de Arena," is a psychological drama of the matador's secret fears, involving a certain amount of expressive movement—which is not what audiences for Spanish dance turn out to see.

Jose Greco began as bravely with "El Cortijo," inspired by the sight of horsemen sweeping over the plains. But he based it on the ever-welcome zapateado and thus ensured its lasting success. When he became so popular with the general public he lapsed into serving and reserving the same ollapodrida of Spanish dance—classic, regional, flamenco—which proved to be such a tasty dish to set before his king-sized audiences there was little apparent need for new ingredients.

The sensitive, poetic Luisillo, combining ballet with Spanish dance in his evocative dance dramas, made no such hit in the United States. Nor did the polished Antonio, whose composed dramas were somewhat heavier, though his arranged Basque Suite was a delight. And who remembers Carmelita Maracci's penetrating satires on a dance form she knows too well to take seriously?

Tough as the road of creativity is, there will always be some intrepid travelers to keep it open, with or without reward. At present the fire-eaters are in the lead, the uncreative performers, like the savage Carmen Amaya, whose upheavals can turn a concert hall into a rumpus room or a theatre into a blown-up gypsy cave.

Flamenco has become the fashion; the noisier the better; perhaps because noise is customary in this age of stereo; perhaps because loud heelbeats, like loud drumbeats, make a vicarious outlet for excess energies, or tempers. In any case, they fulminate over records and radio, with handclaps and outcries, wailing songs and plaintive guitars, in gusts of aural magnification. On television, supposedly, the sensuous rhythms are visualized, with suitable clamor.

On stage the dancing figures rage in animal excitement amid the raucous sounds. The tightly drawn-up body, arms held high and threatening, fingers curling wickedly, as if ready to pounce upon a victim, the sudden violent turns—all in ritualistic solemnity—what are they so angry about? The seethings and smolderings of anguished courtship—where is the tenderness and joy of love? The proverbial proud stance—is it pride or is it vanity?

The art once romanticized by writers and glamorized by painters has grown blatant. The multiple cross rhythms and subtle shadings, the beauty and the pas-

(over)

MARGARET LLOYD *(Cont'd)*

sion, are blasted right off their native heath. Even if gypsies really are like that, they can't be so much so, say, in Andalusia.

Pictures in memory are more tranquil. Looking back at the great Argentina one recalls a gracious portraiture of Spanish types, a basic repose, an atmosphere of elegance and taste. Her costumes were haute couture. Her castanets sang. Her deft feet did not clatter unduly. There was no throbbing realism. Come to think of it, one remembers no wild gypsies in her solo repertory. Would that satisfy American audiences today?

Then Argentinita and her sister, Pilar Lopez, brought bright new treasures in dances and costumes of provincial Spain and South America. They, too, made music with their castanets, were smiling and gay in light comedy, in dances of coquetry that never touched the borders of sultriness.

Their "flamenco jam sessions" (with the young Greco one of their partners) seem almost refined in retrospect.

Or, look back only a few years to Vicente Escudero's farewell tour. The veteran gitano danced with a relaxed and happy air, as if the rhythmic footbeats and the brushings of this zapateado, the snap and tap of fingernails in air or on wood, were play and not a tortured ritual.

Escudero, with the imprint of a lifetime in his face, had learned moderation. The years had replaced the tense arrogance of youth with a genial outlook, a bland and wise and engaging sense of humor.

"Rapture of approach" and "consistent values" — Berenson had them. Margaret Lloyd had them. They are the touchstones of the true critic.

Some people feel that a critic should be free from bias. Far more important is that he be consistent — even if that means being consistent within the framework of a bias.

Perhaps because she began her critical career in the early days of modern dance, Margaret Lloyd had a strong affinity for the subjective approach to movement. Although, as the years went by, she came to appreciate Balanchine and the non-objective choreographers like Merce Cunningham and Alwin Nikolais, she remained essentially consistent in her bias, as this May 29, 1959 review of the Graham-Balanchine *Episodes* so clearly indicates:

An improbable coalition between the great American modern dancer, Martha Graham, and the great American ballet choreographer, George Balanchine, turned out to be impossible.

The incongruous notion was that Miss Graham, in her way, would compose a modern work, and that Mr. Balanchine, in his, would compose a ballet, each to his share of the orchestral pieces of Anton Webern, the whole to be a united project called "Episodes."

But the combination presented at City Center by the New York City Ballet became a competition (however unintentionally), with Miss Graham the winner.

Taking one of her favorite themes—the last moments in a woman's heart—Miss Graham chose Mary, Queen of Scots, to build her ritualistic fantasy upon . . .

Miss Graham unfolded the concentrated drama of Mary's personal history in strength and beauty. The famous extensions, the deep back-bends to the floor, the odd twists of the torso, all had reason for being. Her face and hands were luminous with Mary's reflections. She created a mystic atmosphere, as in the awesome play with small rackets, to the haunting strokes of a gong, by the two queens at either side of the stage. Every imaginative detail built significantly to the culmination.

The work has the grandeur of classic tragedy, and the entire cast was lifted into its spirit. The balletic Miss Wilson ably met the few demands for her portrayal of the opposing queen. The Four Marys served as hand-maidens and as chorus in telling passages. Mr. Ross and the other men moved with grim austerity, like figures in a troubled dream.

This was Miss Graham's part of "Episodes," a work of validity and power, separate and complete. . . . Mr. Balanchine's part was another story, one he has told before, a story without plot or more than casual recognition of humanity. And that's all right for him. But now his oddments of movement, using dancers' bodies as multi-jointed instruments made solely for diverse articulations to oddities of music, seemed superficial.

He had chosen one of his favorite themes—the interweaving of arms and legs, the misplacing of feet, the piling up of hands as in a child's game. On a bare stage, save for two of the uprights turned white-side out, and the movable backdrop with the shimmer of opaque glass left to move and shimmer, various groups in black practice clothes carried out his novel designs. And a wobbly "floor for music" they made.

Giggles in the audience were immediately suppressed by indignant shushes, as if this were a sacred ceremony instead of the master having fun. But when Diana Adams and Jacques d'Amboise played catch as catch can and no one ever caught in the Pas de Deux, real chuckles were irrepressible. . . .

Matching Miss Graham's one ballet dancer for a modern work with one modern dancer for a ballet, Paul Taylor, white-clad, displayed remarkable elasticity and adaptability in a solo. And curiously, the Balanchine contortions and displacements (as Mr. Taylor performed them) seemed to speak of man pulled hither and yon by the distractions of a neurotic age . . .

Suddenly the music began to sound more regular (a switch to Bach), as Melissa Hayden and Francisco Moncion led a final group to home key in measures of harmony and peace.

The Mozart of choreographers cannot be expected to pour forth a masterpiece every time. In contrast to Miss Graham's richly textured work, his newest ballet looked like a willful essay in nothingness . . .

Perhaps because she belonged so securely in her own time, and because her judgment of quality was founded in the empirical viewpoint of the true New England Yankee, Margaret Lloyd could not be fooled. The glorificating language of press releases, the honey-prose of souvenir programs, even the verbal excursions of New York critics, had little or no effect upon her. She saw for herself, responded freely, and wrote from this sturdy dual base.

When the much-heralded Gagaku ar-

rived from Japan in 1959, she commented:

One of the dangers of cultural importation is cultural propaganda. The desire to present the attraction as worthy often leads to excessive admiration, and archaic customs are sometimes unduly sanctified to prove their intrinsic values.

In a brochure on Gagaku, Mr. Kirstein's introduction included statements based on a generally accepted idea: "In the West all is the doing; in the East all is the being."

So what happens among the younger and more ecstatic of the reviewers? The art of being is suddenly so much more noble than the art of doing, it is a pity we couldn't all grow up in the Orient.

The imputation is really an excuse for a dance form that moves with such slow, stately exactitude it hardly seems to move at all. A knee is bent, a foot is raised, an arm extended, as if the rhythm of the universe were being laid bare in a single gesture, and held from Seventh Century Japan to the Age of Man in Space.

The groups are small—two, four, six—the movements unison, harsh, angular, cumbered with bulky garments, formal, and cold. These dances stem from the rituals of Shinto Shrines and Buddhist Temples. They are museum pieces.

Is it any wonder, then, that watching them on a sodden evening in the Public Garden was like flicking through pages of National Geographics in some grim, baronial castle you had dreamed yourself into, where the last log in the last fireplace had burned out?

There was some cheer in the red-lacquered railings and gilded parapets of the platform enclosing the traditional green damask square; in the munificent reds and lavish variegations of the elaborate robes that clothed the simple steps.

There was much cheer in the music of unusual timbre, and in the instruments when placed on the central stage for a concert of their own. If you had boned up properly, you could identify their decorative individualities, and the strange sounds they made.

But for dancing that might produce an illusion of doing something about the weather, the Coachmen's Dance from "Petrouchka" would have been preferable.

Of course it is unreasonable to arraign an art form for not being what it isn't, or for taking place in a climate in which it does not belong . . .

Traits like humor and consistency and integrity and craftsmanship, all of which Margaret Lloyd had in abundance, do not in the final analysis make a critic—or any artist, for that matter. The most cherishable element is what Aline Saarinen referred to as a "rapture of approach."

When Margaret Lloyd walked into a theatre, it was with delight . . . a delight that made her writing ageless. All of the reviews quoted in this article came from the last year of her life—a year in which declining strength was more and more in evidence to those who knew her personally. It is nowhere evident in her writing.

About two weeks before her death, she took the trouble to journey to New York from her home in Boston in order to catch a week-end of modern dance concerts. Among them was Paul Taylor, whose basic point of view was as alien to Margaret Lloyd's as was Balanchine's. And yet her evaluation of Mr. Taylor's work meets experiment with understanding; and sensitivity with a listening heart:

Articulation replaces communication in the latest style of modern dance. Figures in form-fitting costumes glorified by color (and lighting) are exercising what might be called the higher acrobacy, apparently for no other purpose than to illustrate the limitless range of movement possibilities in the human mind.

The music (whether by records or piano) comes out in chunks and plunks of sound separated by silences. Sometimes a dancer just stands there and doesn't do something. There may be a faint indication of mood, but no emotional involvement. Every little movement has no meaning of its own (or so it seems), no relation to the titles of the dances, yet all details coagulate into an artistic entity. It's way out, man, way out, but it is fascinating . . .

A new individualist in this ultra-modern school is Paul Taylor, whose recent concert at Hunter Playhouse drew a soldout house of connoisseurs. . . .

Mary Alice McAlpin

Photos of Margaret Lloyd are very rare. This one was taken several months before her death on Feb. 29, 1960.

(Continued on page 66)

"WEST SIDE STORY

A brilliant stage production starts to become a film

BY HOLLIS ALPERT

It was a venturesome notion to film the balletic prologue of *West Side Story* on the streets of Manhattan. Film ballet has seldom moved away from the controlled environment of the Hollywood studio (major exceptions being second unit work in actual locations for *Carousel* and *South Pacific*) and no one was more aware of the problem and responsibility than choreographer Jerome Robbins, who is sharing with Robert Wise the direction of the five-million-dollar Mirisch Brothers production. Two weeks of filming in New York had originally been scheduled for the twelve minutes of frenetic street dance with which the motion picture will begin its story, but by the time that unscheduled cloudy skies and rain had taken their toll of days and dollars a full month was required for those twelve expensive minutes.

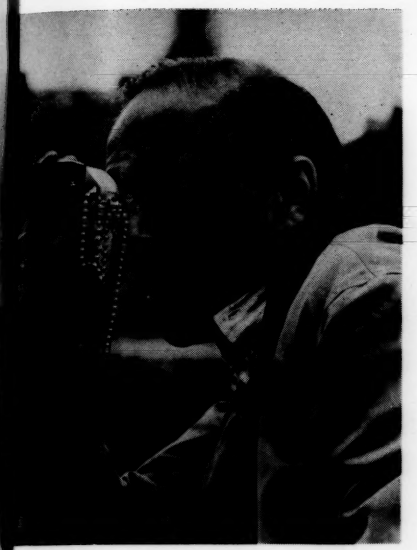
Only Robbins and Wise can guess at the moment what the dance prologue will look like when the film embarks on its two-a-day, hard ticket run next year. There are still many months of work ahead at the Goldwyn Studios in Hollywood, where the major portion of the film will be made. Was the time and expense in New York worth it? "If it works it will be worth it," Robbins said, before leaving for Hollywood. Generally, as readers of *Dance Magazine* know, what Robbins does is worth the energy he puts into a self-imposed task. He is a stubborn man with an idea, so stubborn that he held on to his idea for *West Side Story* nearly eight years before it finally became a reality on the stage. There, in the stark, stylized setting provided by Oliver Smith, the "Sharks" and the "Jets" met and danced their way through Robbins' stylization of gang warfare.

Stylization on a stage is one matter, on a city street it's another. The Panavision 70 mm. camera affords about the sharpest, clearest image of all the screen systems. Therefore, will an audience *believe* the sharp intrusion of trained dancers on an actual tenement street? This was the most nettlesome problem faced by both Robbins and Wise. It is an aesthetic problem, basically. And certainly the two directors considered the idea of doing the whole thing on the sound stages of the studio. By coming to New York, they felt they would be gaining something. An unusual effect, at the very least; and also, a bold departure. This is distinctly not to be the familiar film hodge-podge of song, dance, color and story.

"We're trying to combine successfully," Robbins said, "this kind of startling material with real backgrounds, and we're hoping that some sort of style will occur. If we achieve it we'll be blending choreography with a certain amount of realism."

Robbins has carefully avoided any real rapprochement with Hollywood before this, staging only the enchanting *Small House of Uncle Thomas* for 20th Century-Fox's version of *The King and I*. "I'll admit," he said, "that I have resisted Hollywood for years. I don't find most Hollywood musicals to be of a very serious nature, and that's putting it mildly. Dance hasn't been very successful on the screen. My feeling is that dance calls for a reference—that is, a limitation of space, a frame, and three dimensions. It's rarely that a movie audience experiences the true force of dance. What that audience does get, most of the time, is sex, charm, and daring, but not the genuine energy that dance should have. I'd make an exception in behalf of the Michael Kidd ballets in *Seven Brides for Seven Brothers*. Astaire? He's all to himself, of course, and what really comes through, I'd say, is his personality."

Robbins can, of course, speak with authority when he uses the word "energy." Through a long career (he is still only a young 41), he has provided many startling innovations for the ballet, the concert stage and the Broadway theatre. (*A comprehensive resumé of the background of Robbins, a Dance Magazine Award Winner, is in the February, 1958, issue.*) There is no one today, not even his idol, George Balanchine, who has had such success in such a variety of media.



Jerome Robbins, who is co-directing with Robert Wise, uses a viewer to frame the scene as it will appear to the camera.

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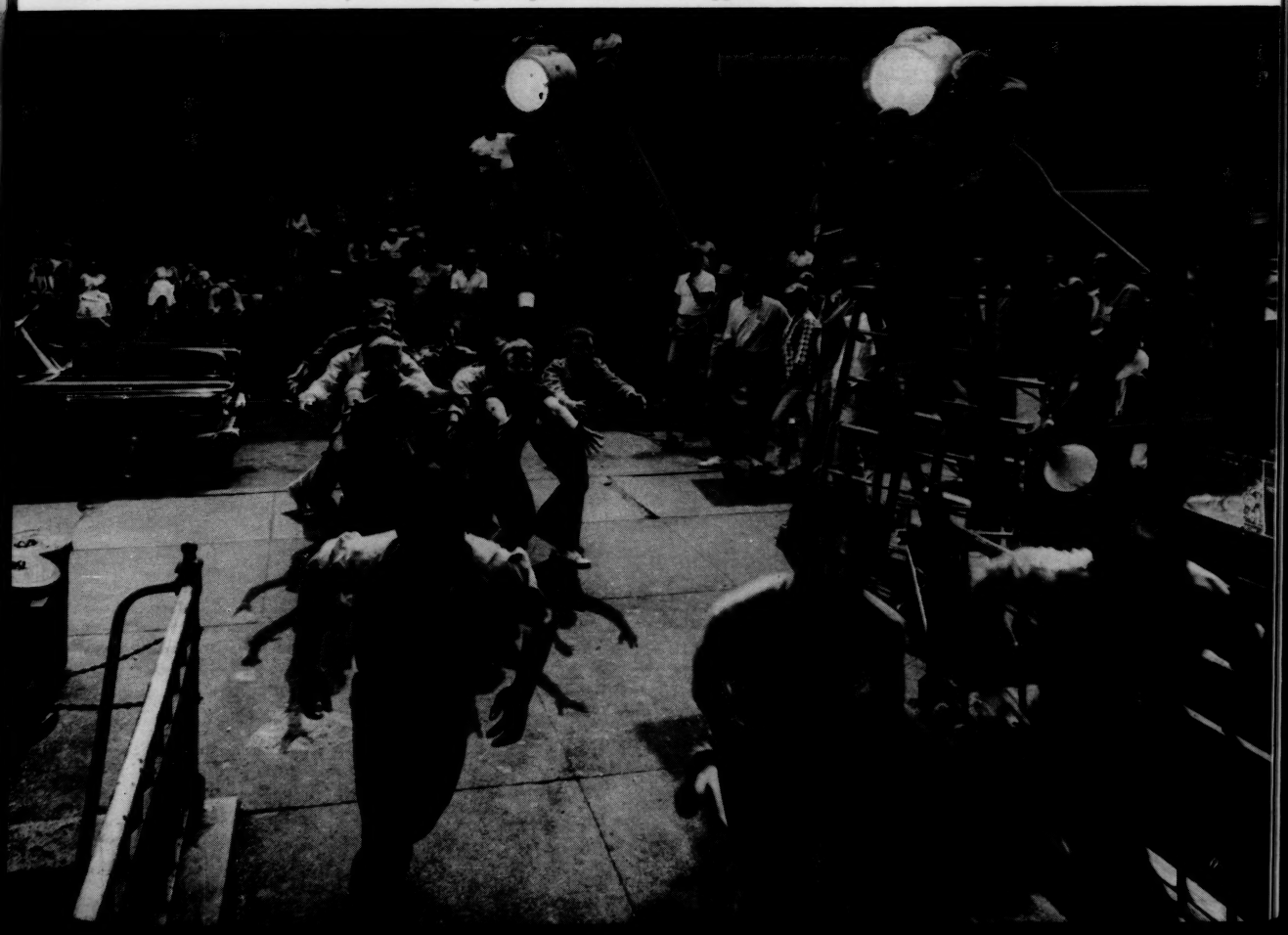
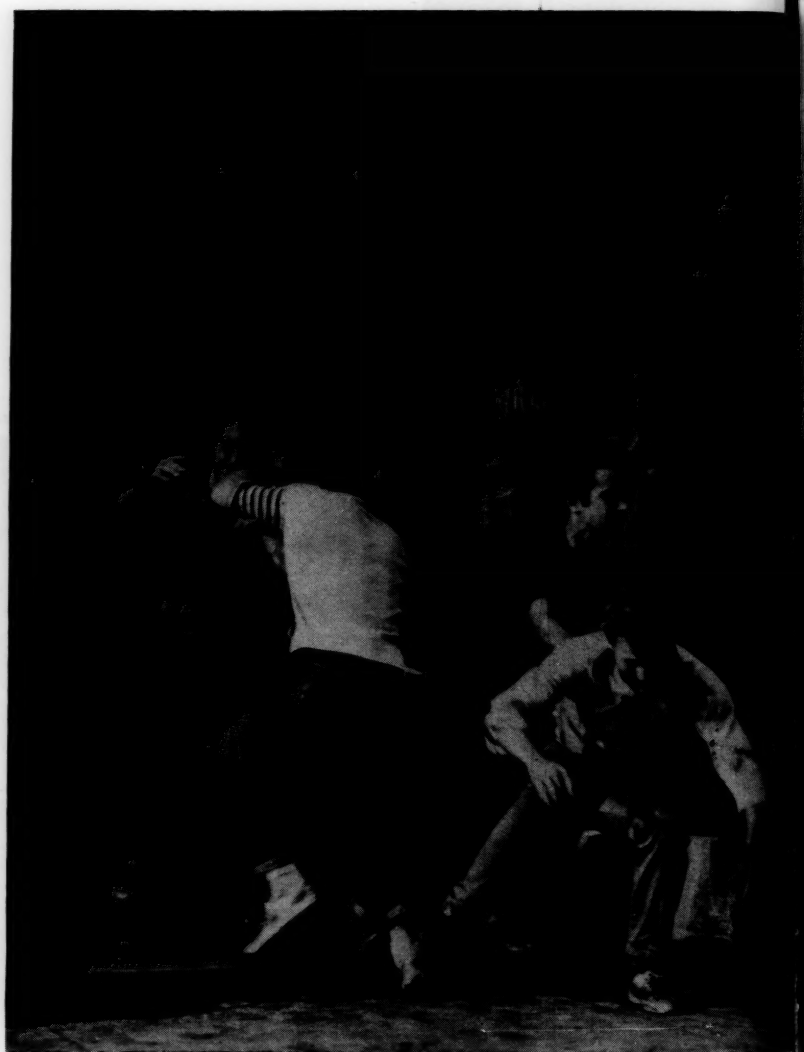
Rehearsals and filming of what will be the 12-minute dance prologue took place in New York City for four weeks in Aug.-Sept. Below, a street scene with some of the sideline participants who will not appear on the screen.



His first ballet, *Fancy Free,* which he choreographed in 1944, is being seen this month in Russia, an introduction to Americana which Ballet Theatre is proud to schedule. *The Cage, Pied Piper, Interplay, Fanfare* and *Afternoon of a Faun* are currently in the repertoire of New York City Ballet, of which he is listed as Associate Artistic Director. *Fanfare* is also in the repertoire of the Royal Danish Ballet. Robbins' choreography has enlivened (some say saved) musicals such as *High Button Shoes*—with a Mack Sennett ballet as its high point—and he has both choreographed and directed *Peter Pan, Bells Are Ringing* and *Gypsy.* The great value of *West Side Story,* which first appeared on Broadway in the fall of 1957, and is there again this season, resides in its history-making fusion of dance, opera and theatre elements. It has been carefully noted how often the box-office cash register rings merrily when Robbins is involved, no matter what the medium.

The Robbins career took another tack in 1958 when he formed a dance company to appear in Spoleto, Italy, at Menotti's Festival of Two Worlds. "I had never really wanted my own company," he says now, when talking about the amazingly successful performance record of Ballets: U.S.A., "but the chance to experiment with what I wanted to do was too attractive to resist. I found some absolutely wonderful dancers, all young and versatile, and suddenly I had a company. From Spoleto we went to the World's Fair at Brussels, and then on to a tour of sixteen countries. I think we showed them something abroad. A French critic called us 'a lesson in discipline and individuality.' The two words are pretty much what I believe in." The way Robbins put these words into action in Ballets: U.S.A. has had strong artistic repercussions in Europe, where his work came as shock and stimulant.



Members of the Jets attempt to blast the Sharks off their "territory." In the film Russ Tamblyn plays the role of Tony, ex-leader of the Jets, originally played by Larry Kent. Natalie Wood acts and dances Maria, the role which brought Carol Lawrence much success. Despite extensive testing, the latter was not used because, in close-up, she didn't look sufficiently teenage.

The nineteen dancers in the film version of *West Side Story* were well aware of the whip of Robbins' discipline. Among those who felt the spur of the Robbins lash was Russ Tamblyn, a Hollywood familiar who dances and plays Tony, ex-leader of the "Jets," the gang that is continually at war with the "Sharks."

"I guess Russ has been having a rough time with me," Robbins said. "He frankly admitted that he'd been faking it as a dancer up to now, and he claims that I'm turning him into a dancer instead of an acrobat. I'm making sure that he'll be a dancer, a good one. Most of the dancers have appeared in either the London or New York company of the musical, and they know the steps. The problem for the movie is keeping their flow of energy at a peak. I know it's hard on them, especially on that asphalt surface, but I just can't allow them to relax. In a movie there is no tomorrow's performance. You either get it on film or you don't. Robert Wise, although he's been giving me my head so far as the ballets are concerned, knows this even better than I do. He keeps saying to them: 'Keep it up there.' So we have the dancers keyed up all the time, and with it they have these unavoidable delays—weather, a light in a reflector failing, the current suddenly fading, an extra walking where he shouldn't.

"There's also the fact that the prologue is to be longer in the movie than on the stage. For instance, the first sequence of ballet movement takes only fifteen seconds on the stage—those finger snapping rhythms and the menacing quality that comes across. The same basic idea takes forty-five seconds in the movie. Why is this? The very problem we were talking about earlier: getting the audience to accept our particular frame of reference. I feel it takes me that much longer in movie terms to seduce an audience, to adjust them to the atmosphere, to train their eyes on what we want them to see, and to gain the proper emotional reaction.

"It was actually easier on the stage. That one setting represented the whole 'turf' of the gang. Through their movements the dancers said, 'we own this territory.' Obviously on city streets you can't be that abstract. Nevertheless I find myself composing, or re-composing for the camera. One of the things I found I continually had to do was to lessen my space. Here, with all the space in the world to work in, I was narrowing and narrowing the focus. How get the sense of a whole turf? I combined camera and choreography. One gang, the Jets, shoot out of an alley, and blast the Sharks off their territory. Cut to the Jets again, this time jumping, in similar movement in a playground. The Sharks are gone; they own their turf once again. Of one thing you can be certain: no matter to what degree we succeed the dance and music elements will be as important in the film as in the stage work. In fact, we'll be setting, probably, an all-time record for inclusion of dance and music in Hollywood musical."

In Hollywood, elaborate settings are being built for further sequences of the famous musical. The "rumble" set is said to be extraordinary. And meanwhile, Robert Wise, one of Hollywood's most experienced directors, has some laboratory tricks up his sleeve. If they work, *West Side Story* may turn out to be the most inventively photographed film in color to be made in Hollywood. "I've asked the technicians to go all out," he said, "in preliminary tests. We're going to play around with a lot of things, and if they work, fine, they'll be in the finished film; otherwise they're out. To give you an idea, just to show what might be done, suppose this styled realism we're after doesn't come through in realistic photography. Why, then, does the sky have to remain sky-blue? Suppose you were to see it as orange, or lavender? It might shock your sense of realism, but it also might tell you that we are semi-abstracting an idea, and you get into the mood of the piece that much faster."

Robert Wise smiled. "I'm not saying we'll do exactly that, of course. There's no telling yet. And what Jerry Robbins has gotten from his dancers is most exciting to watch in the rushes. Frankly, I've never seen anything like it before."

No one, for that matter, had ever seen anything like *West Side Story* before Robbins came across the idea. Now, with five million dollars being spent to bring it to a further realization, he recalled the days when he was readying the idea for the stage production (*see pp. 14-19, Aug., 1957, issue*). "Author Laurents and I drew Oliver Smith into the project to do the sets, Irene Sharaff the costumes. But it wasn't clear sailing even with all that nice line-up of talent. Not at all. Both CBS and NBC turned us down as backers; so did many of Broadway's biggest producers. Somehow no one could see it on paper. I don't think that even I could see it clearly until I was in rehearsal. After that it was hard work, and what I sometimes call moments of flash.

"I did research, too. While choreographing *West Side Story* for the stage I went to the territory of the delinquents we were supposed to be telling about. I went to their social directors, talked to gang members and leaders. I went to their dances. Not that I was looking for anything specific, only the key, the one small thing you discover that opens up larger vistas. If that's a method, that's the one I use."

He was talking, at that moment, in a playground of a school in one of Manhattan's delinquency troubled areas. "Here I am again," he said. "It all looks familiar. *West Side Story* has gone a long way right back to the same place." *END*

EUROPEAN BALLET IMPRESSIONS

Subsidies plus upsurge in interest create a renaissance of ballet

BY EUGENE PALATSKY

Visiting among the Western World's ballet companies, it is inevitable that one begin to draw conclusions about the comparative health of these organizations and the atmospheres in which they create.

Eventually, the traveler in Europe finds himself generalizing about the over-all state of ballet, and marveling at the contrast between supreme art in one place, adolescent, tasteless meanderings in another. Like Shakespeare's Cleopatra, European ballet is a lady of "infinite variety."

The world looks wonderful from a grand tier seat at Covent Garden. Yes, there are signs of complacency. The Royal Ballet should overhaul its *Giselle* (they have for the U.S. tour), more senior dancers should be retained as mimes to enact the older roles, more guidance might be lavished on a young dancer stepping into her first Myrtha. And the orchestra needs upgrading.

But so long as Ninette de Valois can be spotted in the foyer talking excitedly about the evening's *Swan Lake*, everything seems to be okay. The repertoire, which went eighteen months without a new ballet until *Ondine*, is now alive with interesting new works by Ashton, MacMillan and Cranko. Rich with carefully nurtured youth, the company is dancing better than ever.

One can hope that experimental projects, like the Sunday Ballet Club and Western Theatre Ballet, will realize their lofty goals—and offer some salutary competition to the Royal Ballet.

There is a solid core of intelligent ballet enthusiasm in London that New York can't match. During intermission debates, the "regulars"—unbearded, well-tailored—wrangle over the Seymour-Sibley contest, discuss trends in a young dancer's development, rave once again about *La Fille Mal Gardée*, quiz an American visitor on Edward Villella's attributes, grow admirably smug about their company's achievements, and yet make plans to troop out to a suburb to see an experimental ballet-in-the-round program.

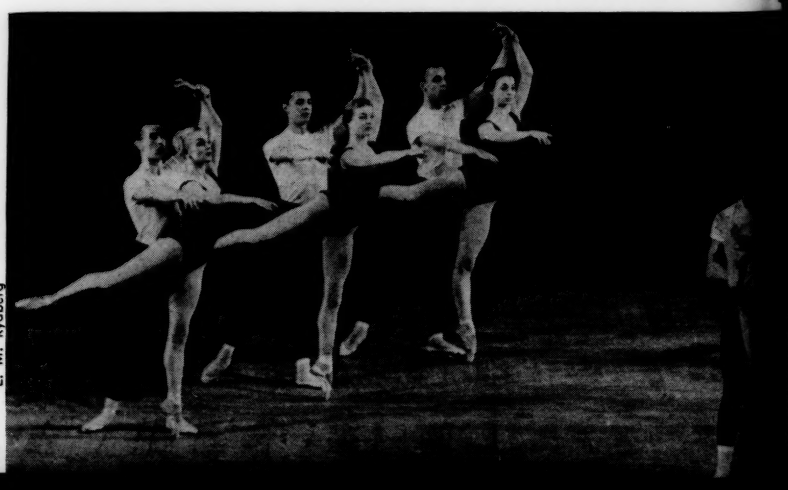
At the Paris Opéra we were present at an historic occasion: an evening of *Giselle*, with Yvette Chauviré, a prima

(Continued on page 42)

Spoonar

***VIENNA:** Erika Zlocha and Karl Musil, in "Romeo and Juliet" at the Vienna Opera House, are "talented young artists, but succeeding too easily."*

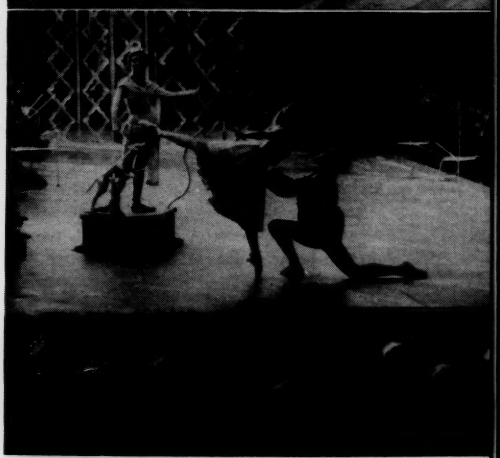
***HAMBURG:** One of Germany's many city-subsidized ballet endeavors is at the Hamburg State Opera House. Above: "Turangalila," choreog. by brilliant young Peter Van Dijk.*

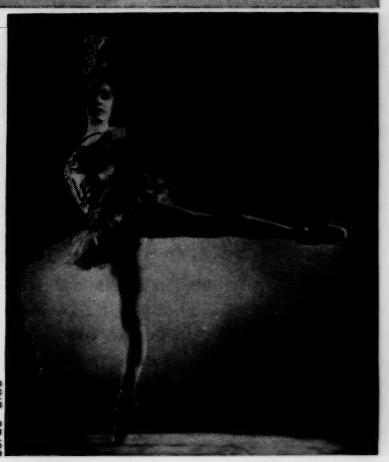


E. M. Rydberg

***STOCKHOLM:** "The Royal Swedish Ballet, under Mary Skeaping, has climbed to front rank." Their interpretations include 2 Balanchine ballets—"Symphony in C" and, right, "Four Temperaments."*

WARSAW: Prokofieff's "Romeo and Juliet" score is serving in Moscow, Stockholm, Copenhagen, Berlin and at Warsaw's Opera Ballet. Left: Irene Cieslikowna and Henry Giero in a recent Polish production choreog. by Jerzy Gogol.





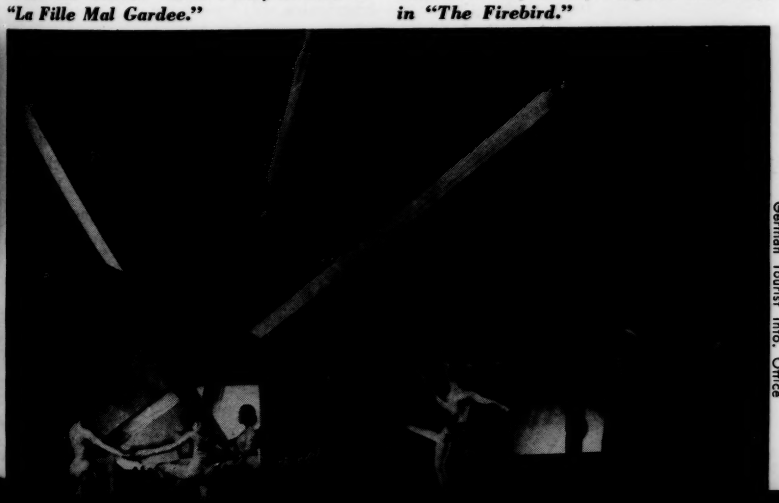
Serge Lido

LONDON: The development of young dancers is a matter of fervent concern to the Royal Ballet management and audience. Above: Merle Park, as Lise in "La Fille Mal Gardee."

PARIS: "A repertoire filled with mediocrity" nevertheless reveals stunning performances by such stars as Yvette Chauvire and, above, Marjorie Tallchief, in "The Firebird."

MEILEN: On Lake Zurich in Switzerland, in a beautiful baroque garden, another attractive European summer music and dance festival has been established. Above: Majna Sevnik and Ronald Reay in Irene Roth's "Nuit Blanche."

Above:
COPENHAGEN: "Danes are skeptical, with love, about the changing face of their Royal Ballet." Shown: Solveig Ostergaard and Flemming Flindt in the last act of Bournonville's "Napoli."



German Tourist Info. Office

Left:
WUPPERTAL: Choreographer Erich Walter and designer Heinrich Wendel have formed a team that has produced some of Germany's most controversial abstract ballets. Left: the Wuppertal Opera Ballet in "Bartok Concerto." Soloists are Helga Held (now at Cologne) and Henry Lipkowski (now at Oslo).

EUROPEAN IMPRESSIONS *(Cont'd)*

ballerina possessed of spiritual qualities which elevate her and her audience into a special world—plus *Firebird*, in which Marjorie Tallchief jolted the state into feverish excitement. She seems at times to combine her sister's elegance, Melissa Hayden's dramatic fire and Tanaquil LeClercq's gaiety.

But typical of the Parisian problem is what Lifar has done to these classics. Even Chauviré and Tallchief are stymied by staging which leaves them hanging or bravely shifting direction in no relation to the music. The repertoire of the Paris company is filled with mediocrity.

The boys of the company are technically strong—from the knees down. The girls are capable of fine corps work, but usually the ensemble seems draped over the stage—uninterested, spiritless. The audiences, by the way, jam the house, seemingly pleased with everything. But in Paris, so they say, only the tourists go.

It's a mystery how Vienna's *Staatsoper* can pride itself on first-rate opera, and yet allow its ballet company to get away with murder.

This company, which appeared on the way up two years ago under Erika Hanka and Gordon Hamilton, now both deceased, currently offers *ballettabends* that break all the rules. Its *Swan Lake*, Act II, points up the lack of classicism; its *Romeo and Juliet* demonstrates how technical deficiencies will mangle dramatic action; and the rest of the repertoire reveals the need for new ballets.

Norman Thomson, a Canadian choreographer and former Sadler's Wells soloist, now directs the Viennese. He could help this company if he got some assistance with problems of discipline. Dancers miss class and rehearsals and flub performances with impunity, protected by a powerful union.

At performances, the ballet club roars approval and soloists accept the ovations with outstretched arms (learned from the opera divas?)—and they skip class the next day.

(Twenty-three years ago, Ninette de Valois called for "an attempt to control enthusiasm in the form of applause . . . The artists would benefit greatly. It would certainly be a check to any tendencies towards mannerisms and individual affectations . . . It is for the artists to remember that they are the servants of the theatre, and for the audience to be reminded that they are the honoured guests.")

Ericha Zlocha, Dietlinde Klemisch and Karl Musil are talented young artists, but they are succeeding too easily in Vienna. The Viennese dance well in the opera ballets—particularly in *Prince Igor*—but unless some drastic changes are made, they should confine themselves to opera ballets.

Copenhagen doesn't pride itself on its opera company. And the Danes are even skeptical (with love) about the changing face of their Royal Ballet.

They admire the young bravura gifts of Solveig Ostergaard, for instance, but they consider her "all wrong" in *Napoli*, compared to the delicacy of a Bournonville specialist like Kirsten Ralov. It is feared in some aisle seats that the company is losing its unique museum look.

These are exaggerated worries. The *La Sylphide* we saw was performed distinctly in the Bournonville style. It's just that Vera Volkova's classes have brought the company up to date, so that they can now dance everything.

The hoop dance divertissement in *Night Shadow* summarized the new Danish quality. Ostergaard and Hanne Marie Ravn, both Volkova products, circled the stage in a series of *jetés*—with an un-Bournonvillian openness and aplomb, but retaining the gentle lyricism of Bournonville tradition.

The chief problem in Denmark was showcased at the 1960 Royal Ballet Festival, by the sorry gifts to the repertoire of three excellent Danish dancers, who, as choreographers, deserve anonymity. The Royal Danes must organize workshops, contests, experimental seasons, anything to develop some native choreographers.

The Royal Danes no longer rule Scandinavia alone. The Royal Swedes, in seven years under Mary Skeaping's regency, have climbed to the front ranks.

Except for equally live faces, the Swedes and Danes have little in common. The northern company dances with a constant vigor, an unhidden joy in dancing—and still some rough edges—that might unnerve a Danish audience. Proof of the Swedes' progress is their assured, skillful interpretations of two Balanchine ballets, *Symphony in C* and *Four Temperaments*.

Swedish audiences don't seem to appreciate their ballet company yet. The Royal Theatre management, juggling stage use to suit its splendid opera company, has plagued the ballet through the season with irregular scheduling—performances once or twice a week, or maybe not at all, increasing with a rush at festival time. Dancers pay physically for such abuse.

Sweden rightfully boasts of two stunning ballerinas: Mariane Orlando and Gerd Andersson. And the repertoire is in satisfactory shape—for the moment. The full-length Russian fairytales and the Balanchine ballets, already well danced, will serve as stage classrooms to strengthen the company; but more native choreography is needed, too, in Stockholm.

The Germans are intent upon a revival of classical ballet, and it's worth betting that they (maybe not the Viennese) will accomplish their goal. (Four full-length *Swan Lakes* were staged in German opera houses last season.)

The company at the Berlin *Stadtische Oper* dances efficiently, but without sparkle. Classical stage movement in *La Valse* remains tentative, somewhat leaden, though always musical.

The dancers seemed more comfortable in an all-Gsovsky program, distorting themselves in the expressionist tradition to the electronic music of *Paean*. This balletic portrayal of an "indeterminate figure" bombarded from the elements (like Daniel Nagrin's solo creation) was final proof, as was Birgit Akesson's *The Rites* in Stockholm, that electronic music, already much used in the U.S. by a number of modern dancers and in France by Maurice Bejart, can continue to serve dance.

But Prokofieff's *Romeo and Juliet* score is currently proving even more fertile. On one European trip, with the Bolshoi staging clearly in mind, this traveler heard about Stockholm and Warsaw interpretations, and witnessed Ashton's *Romeo* in Copenhagen, Vienna's pseudo-Russian version and, in Berlin, Tatiana Gsovsky's imaginative departure from the familiar histrionics.

Peter Van Dijk plans to stage a *Romeo* this season in Paris. Van Dijk, one of Europe's finest male dancers, shaped a vague, wandering dramatization of an unloving man with a shrinking soul in his *Le Peau de Chagrin* at the Paris Opéra-Comique; but his activities in Hamburg—not far from his native Bremen—have been successful enough to stir hopes about this young man's future.

The Hamburg program we saw included his haunting *Pelleas und Melisande* to a Schoenberg score, and *Turangalila*, a series of mood changes similar to *Four*

(Continued on page 53)

Has the time come to campaign actively for dance teacher licensing to protect both teacher and public?

"THERE OUGHT TO BE A LAW..."

BY HELEN WICKS REID

This summer, thousands of dance teachers once again convened all over the country to study and prepare for the coming year (see pp. 54-57). But in 1960, underlying the meetings there was an unspoken awareness of a problem which even a few years ago was completely resisted: SHOULD DANCE TEACHERS BE LICENSED?

Dance Magazine, pursuing its course of clarification and dedication to the welfare of the dance profession, is bringing the "dangerous" subject out into the open. We have asked Helen Wicks Reid, Chairman of the National Council of Dance Teacher Organizations, to write about it. Her forthright analysis of the situation is of utmost importance. We take pleasure in both presenting and supporting her point of view. *Lydia Joel*

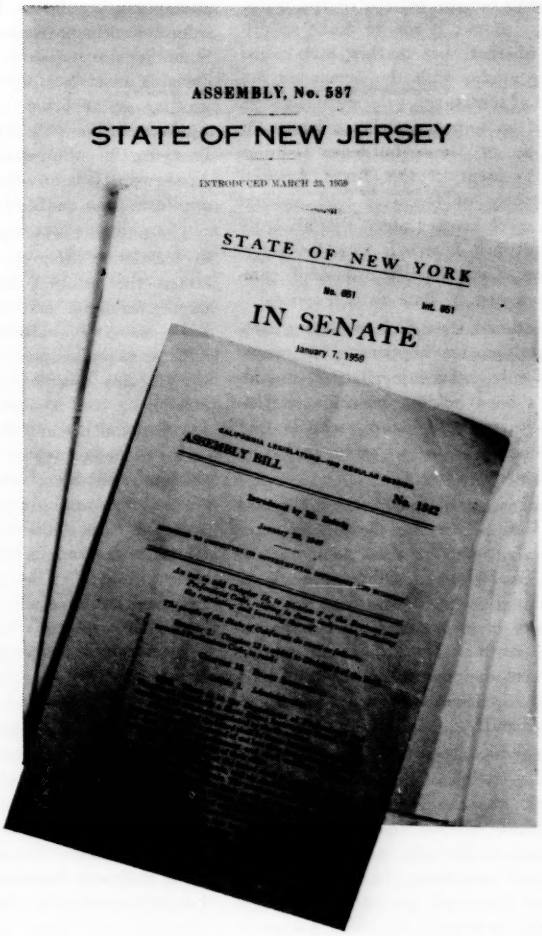


Photo: Jerry Darvin

"She must be a good dance teacher—I believe I saw a license posted in her studio."

In a town near where I teach I once overheard this comment made by a parent and decided to do a little investigating. The "license" in question, which was the type specified in that community for a dance school, turned out to be a permit from the local Police Department—to operate a dance hall! Dance hall, dance school—no distinction was made on the local statutes. Further checking made clear that anyone who called himself a dance teacher could get such a permit simply by paying an annual fee of fifty dollars. "Regulation" of dance education was in the hands of the same agency which issued permits for pinball machines!

(over)

There is some slight reassurance in knowing that this incredible law has since been repealed, but it took the town's teachers twelve years to get it off the books.

Just this year in Texas a measure turned up, without warning, which provided for issuing dance teacher licenses in exchange for ten percent of the teacher's *gross* income. It was to make no difference whether that teacher maintained a private studio with the accompanying overhead of rent, taxes, salaries, insurance, etc., or if he were a free-lance instructor with none of these burdens. Goodloe Lewis, President of the Texas Association Teachers of Dancing, told us that teachers there learned about this absurdly unfair bill just before it was due for a floor vote. Their hastily organized campaign was just in time to defeat it.

The National Council is watching carefully developments happening right now in California, where legislative committees have been holding hearings on proposals "to regulate dance schools *and health studios*." Now we're being bracketed with gymnasiums.

Lawmakers, particularly within the past decade, have been eyeing the dance schools very closely. Some see them as sources of much needed revenue. Others are stirred by the attention given in the press to complaints of poor teaching and unethical sales methods in certain chain schools of ballroom dancing. The bills they have proposed to correct these evils have been 10% good and 90% terrible.

The recent history of these struggles shows the complexity of the problem. A landmark was the licensing bill passed in Maryland in 1948 and the subsequent controversy about who would administer its dubious provisions. In 1949 Pennsylvania and California teachers had to fight off unfair measures. In 1958 Assemblyman (now Lt. Gov.) Malcolm Wilson had to be convinced to withhold his bill, which would have set up local Police Dept. supervision in New York. Last year in New Jersey, teachers were forced to take a stand against a badly thought out measure. Just now, Council-plus-Dance Teachers' Club of Boston action served to postpone another Police Dept. "solution" to the problem in Worcester, Mass.

There have even been some fairly good attempts at legislation. In 1954, after consultation with the National Council, N. Y. State Senator Carlo A. Lanzillotti introduced a most intelligent measure, but it was never reported out of committee. Again in Albany in 1959, the basis for licensing in the unsuccessful Condon-Armbruster Bill at least was whether the applicant was qualified to teach.

The publicity accompanying each flurry of legislative attempts has adversely affected the public's attitude toward *all* dance teaching, and the profession has been constantly obliged to defend itself.

After many years of soul-searching and working together toward higher teaching standards, the member organizations of the National Council have before them, it seems to me, an urgent question. Shouldn't the qualified dance teachers, rather than wait in fear and trembling for the next wave of bills, immediately devote their efforts to *seeking* legislation—licensing of the right kind? The weather signs show that legislation of some sort is inevitable in all fifty states. Why don't we "go on the offensive" by proposing the kind of laws which will really protect both the legitimate teacher and the public?

What *is* the right kind? Last year, for the local-level guidance of those faced with the necessity of opposing poorly drawn measures, the Joint Legislative Committee of the National Council of Dance Teacher Organizations and the U. S. Ballroom Council circulated to member organizations a check list of desirable licensing provisions to offer as counter-proposals. Restating those points here should serve to clarify this discussion. They were:

TEACHER LICENSING

Primary basis for licensing must be the qualification to teach dancing.

Ideal agency to administer teacher licensing is a state's Department of Education, or its equivalent. In New York State, for example, the Board of Regents would be the appropriate office. This Board now sets up and conducts examinations for doctors, lawyers, teachers and other professionals. It is the aim of the NCDTO and the USBC to win a similar professional status for the dance teacher.

(It may be that in order to achieve this professional standing, intermediate stages will be necessary—such as having licensing placed under the Secretary of State, for example. Full recognition from the Departments of Education may not be possible until the NCDTO and the USBC can submit a full syllabus in each branch of the dance. These syllabi are now being worked on.)

In any case, the NCDTO and the USBC are opposed to having teacher licensing placed under the jurisdiction of the Police Department, or any other department unrelated to the professional field.

Licenses should be granted upon recommendation of a State Board of Examiners. Such State Board of Examiners should be set up in consultation with the NCDTO and the USBC—on the principle that these Councils consist of dance teacher organizations which require entrance examinations of their own members.

It may be advisable to include a so-called "grandfather clause"—i.e., a provision to exempt from examination those currently teaching who are able to present to the Board of Examiners a satisfactory record of training and teaching for a stated period of time.

In no case, however, should the exemption from examination be extended to teachers under the age of 21.

It is believed that no persons should be licensed to teach dancing who have not reached the age of 18.

It is believed that persons aged 18 through 20 should be eligible only for "assistant" or "apprentice" licenses, and that full licenses be granted only to those 21 years of age and over.

Licenses should specify the category or categories of dance in which the applicant has been qualified.

If the principle of dance teacher licensing is established, it must apply to all dance teachers with no exceptions.

Since the above principles have been formulated for the purpose of protection of the qualified dance teacher and the public—and not for revenue—it is felt that license fees should be nominal.

DANCE STUDIO LICENSING

If legislative measures provide for licensing of studios also, it is felt that the definition of "dance studio" should include all places where dancing is taught—whether it be a country club, church hall or community center, etc. The measures should not relate only to operators of private studios.

As in the case of teacher licensing, it is felt that if there must be studio licenses, these fees should be nominal.

Despite the unfavorable publicity in the press about the chain schools, there has been noticeable progress toward winning a position of respect for the dance teacher. Governmental agencies, boards of education, Parent-Teacher Associations and similarly influential organizations are beginning to turn to the National Council for consultation in matters of dance education. In return, the Council has been making such groups more aware of the nature, purpose and activities of its member associations. In Albany, to cite one result, it is now possible to mention dance teacher organizations without getting a look of surprise that there are such things.

Doctors, through the American Medical Association, have been able to impress government authorities of their effectiveness in self-policing and the genuineness of their interest in raising standards. Lawmakers, therefore—knowing that the AMA represents *all* doctors—are willing to accept AMA recommendations in drafting regulatory measures which need to be on the books. Lawyers, through their Bar Association, have won the same respect.

The National Council of Dance Teacher Organizations, for all its modest success up to this point, has much work ahead to strengthen its position and that of its member groups. To clear the way for faster progress, it is important to admit this to ourselves. And it does no harm for the public to know that we know it.

The fact that thousands of dance teachers do superb work and are truly entitled to be rated as educators does not mean that the authorities can be convinced that a profession-wide educational system exists. They have to see it "on paper." They want to see the academic material—the textbooks, the manuals, the syllabi. It is of the greatest importance that teachers take an active part in the current consideration being given by their associations to the syllabus drafts prepared by the Council. The existence of basic outlines in all branches of the dance—fundamentals on which there is general agreement—is a necessary prelude to a campaign for intelligent licensing.

One of the Council's original projects was to formulate suggested minimum examinations in each branch of the dance for use by its member groups. At the time they were designed, these examinations were felt to represent the limit of complexity and severity which could then be proposed. Reform, unfortunately, must be gradual.

But now, as associations are coming to put a greater value on the self-protection offered by high standards, it must be faced that these examinations are not strong enough. They need constant revising and stiffening.

A reform which many feel is overdue is the establishing of levels of membership. It has often been proposed that passing the minimum examinations should entitle the applicant only to something like an "associate" membership, and that after a three-year period, associates be required to pass a much stronger test in order to achieve full membership. Again, this is the kind of professional conduct which legislators respect.

Another Council project has been the holding of Examiners' Conferences, as part of a drive to improve the technique of giving examinations to association applicants. We all know that there has been "outside" criticism intended to cast doubt on the seriousness of these examination procedures. Are we all able to stand up and declare that there has never been a basis for such comments? Hasn't there been too much of a competitive scramble to sign up many new members in a hurry—at the expense of thorough examining? In the long run, the degree of influence wielded by a teacher organization is determined by the quality, not the quantity, of its membership.

What is likely to be the attitude toward licensing of those teachers not in Council associations? It is to be expected that the teacher groups which do not require examinations at all will oppose the idea completely. But it is safe to assume that "non-joiners" like George Balanchine or Martha Graham would be as interested as any organization teacher to see that the poorly-trained, 50-cents-a-lesson teen-age "teachers" are restrained.

When licensing comes, we'll get the kind we deserve. Putting our house in order is an essential prelude to campaigning for the kind of legislation which is right.

In conclusion, it must be stated that the foregoing opinions are personal. The National Council of Dance Teacher Organizations has not yet voted to pursue licensing laws, but this writer feels strongly that they should consider the question immediately. "Attack is the best form of defense."

THE END

BRIEF BIOGRAPHIES: *a monthly series about dancers you should know*

Photographs by Zachary Freyman; Text by Saul Goodman

INDRANI

Although dance activity in NYC was practically nil during the past summer months, Theatre of the East, an organization dedicated to bringing the arts of the East to Western audiences, revitalized the scene by introducing the enchanting Hindu dancer Indrani. Interest had mounted from July appearances at Chicago's International Fair and the Jacob's Pillow Dance Festival, and New Yorkers filled the not-too-large Barbizon Plaza Theatre on the evenings of Aug. 15-18 to see her, with a small, gifted company, give performances of three styles of Hindu dance, one of them new to America.

Appearing at the Barbizon Plaza was for Indrani a kind of triumphal return. Fifteen years earlier, as a youngster, she had been a drummer on that stage as part of the little company of her mother, the noted Ragini Devi.

Ragini Devi had been an American dancer very interested in the ethnic dance of India. She learned as much as she could from authoritative teachers here in the U.S., but her great desire was to travel to India and study with the great *gurus*. This wish was fulfilled when she married a gentleman attached to the Indian government and went with him to his home in Madras, South India. There, for more than a decade, she studied authentic Hindu dance forms at their source.

She did take time out, however, to present her husband with a daughter—and here Indrani enters the scene. Indrani spent her childhood accompanying her mother on performing tours of India. Although as a young child she and her playmates only imitated what they saw their elders do, her interest in dance developed. She remembers well her strict upbringing, and how she was constantly reminded of the need for discipline if she were to pursue the dance as a career.

Soon Indrani was observing with growing concentration the teaching and performing going on all around her. When she decided to study dance seriously, there began for her the life of rigid discipline which every dancer in every country knows well, but which is even more intense in India, with pupils following a monastic schedule of arduous classes from early morning on through the heat of day.

She first studied *Bharata Natyam*, the classical dance of South India, under the expert guidance of Pandanallur Chockalingam Pillai. Later she learned *Mohini Attam*, the nearly extinct "dance of the divine enchantress," and *Kuchipudi*, the dramatic classical dance of Andhra State in South India.

Although most dance performances in India are solo, Ragini Devi sometimes performed with a small company of dancers and musicians, including her daughter. In her very first role, that of a golden deer in a traditional Hindu folk legend, Indrani was "wrapped in yards and yards of golden cloth."

In 1943, Ragini Devi returned to the U.S. to spend four years dancing and lecturing. Indrani went with her, helping in whatever ways she could, and continuing to learn. After their return to India, Indrani began giving performances on her own and, in record time, she was recognized as an artist of stature dedicated to perpetuating the authentic Hindu dances.

Of the gentle, sensuous *Orissi* dance form (seen in the photo at right) which Indrani introduced here this summer, she says: "Practically all of my life I had heard of the ancient temple dances of Orissa, an eastern Indian state, but these, performed only in one specific area, were confined to sacred religious festivals and never witnessed by the public." Anxious to see for herself what the almost unknown Orissi style was like, she followed up every possible lead that might open the way for her. Finally, after much correspondence with high authorities, and assurances that she would not be just a spectator but wanted to learn the dance form and help keep it alive, she gained admittance to the temples and persuaded a leading teacher to instruct her in the lovely Orissi versions of Hindu mythology in movement so reminiscent of the wooden bas reliefs on India's oldest temples.

Indrani is even more beautiful off stage than on, since the traditional make-up, however ravishing, tends to obscure her own beauteous features. Sought after for stage and screen roles as an actress, she turns them all down, for she is not interested in commercializing her art or her beauty.

In her desire to show India's dances to all the world, as well as to native audiences, she has traveled far and wide. Last December, while performing in Brisbane, Australia, to wide acclaim in an area where people had never seen Hindu dance before, an urgent call brought her home for an entertainment being arranged for the visit of President Eisenhower.

Married at 16 (an early age for Americans, but not uncommon in India) to an architect, Indrani now makes her home in New Delhi, where her husband and children await her return. Her daughter, age 12, is at the moment absorbed in painting, and her son, 4, is already studying music. Whether they will follow in their mother's footsteps and become the third generation of dancers in the family line is for them to decide.

Financial conditions for dancers in India are much the same as in other countries, and lack of money retards activity. A debt of appreciation is due to the Indian Ministry of Culture, whose assistance made possible Indrani's visit to the West. (She has also made appearances in Montreal, Havana and the West Indies during this trip.)

As we go to press the Theatre of the East reports that, because of her success, there will be a return engagement, Oct. 11-16, at the Barbizon-Plaza, and a possible tour of other cities for Indrani and her troupe before returning to India. And her appearance on an Arthur Godfrey TV show taped in New Delhi, due to be seen later this year, will surely also add to Indrani's growing public.

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AN OPENING OF DOORS

Report on composition workshops conducted at last spring's regional ballet festivals

REGIONAL BALLET — USA

A Monthly Feature

BY DORIS HERING

Looking back upon the two workshops in dance composition, one presented at the Southeastern Regional Ballet Festival last April, and the other at the Northeast Regional Festival the following month, we find ourself recalling Gertrude Lawrence in *The King and I*. There was wisdom in her voice as she stood in a circle of Siamese children and sang:

It's a very ancient saying,
But a true and honest thought,
That if you become a teacher,
*By your pupils you'll be taught**

This turned out to be more than true. The workshops, both in their weaknesses and in their moments of effectiveness, proved to be a modest initial opening of doors—for the leader as much as for the participants.

The idea for the workshops was born with the first regional ballet festival that we attended some four years ago. It seemed evident that many of the company directors were approaching the problem of choreographing for their dancers in a comparatively timid way. They were considering choreography as an arrangement of steps to music.

While this often produced agreeable results, the basic approach could only lead to a dead end, for it skirted the concept of art—in this case, the art of choreography—as communication. It confused choreography and *exercice de style*.

What could be done? How could we, as a dance theorist, be of help in pointing the way to a more intrepid, more truly creative approach?

The first step remained in the realm of theory. Last November (*vid. Challenge of Choreography*, Nov., 1959), in collaboration with Iris Merrick, artistic director of the Westchester Ballet, we explored the state of mind and heart, the special awareness, from which choreography is born. And choreography was defined as "the projection of a definite idea or emotion into dance, with the use of all techniques and elements of craftsmanship to communicate the idea or emotion."

It all sounded fine—on paper. But what were these "techniques and elements of craftsmanship"? How to go about exploring them in reality?

Although the choreographic problem belonged to the regional ballet company directors, it was decided to work, at least for these first festival experiments, with the dancers as participants and with the directors and festival visitors as audience. Sixty dancers were selected for the Southeastern Festival workshop.

Before setting them into action, we tried to reveal verbally the transition that occurs within an artist from an initial experience to a dance communication of that experience—how the chance encounter of a cobweb might have been enough to motivate a Jerome Robbins to ponder on the predatory nature of the female spider—and the human female—and from this to create *The Cage* . . . how a Pearl Lang, born in Chicago, and with the Chicago wind so strong an element in her growing up, could create *Windsung*, in which her gait, her wide-sweeping horizontal use of the stage space, and her abrupt and propulsive entrances and exits gave the feeling that her body was made of wind . . . and how a work as poignant and restrained as Antony Tudor's *Lilac Garden* might conceivably have come from the choreographer's reactions after hearing of a marriage of convenience.

But in order to make a transition from experience to communication, the artist must have tools—the elements of grammar. And the workshop would be a small sampling of these elements, each of which could offer a lifetime of study within itself.

At this point, with a motivation for the two-hour session established, the dancers were called to line up on the floor, and Robert Barnett, associate director of the Atlanta Civic Ballet, gave them a fifteen-minute warm-up. (During the warm-up, we found ourself succumbing to a momentary trepidation. Would these nicely bred Southern dancers with their nicely trained ballet bodies be able or willing to "let go" in the unknowable territory of improvisation, even on the rudimentary level we intended to offer? It was cer-

(over)

"Sun Worshippers" was the title of this composition, one of five original works prepared "on the spot" by dancers participating in the composition workshop at Southeastern Regional Ballet Festival in Atlanta last April.

Jack Mitchell

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OPENING OF DOORS *(Cont'd from p. 49)*
tainly a case of teacher and students venturing side by side, rather than the one leading the others.)

After the warm-up, the elements used in any dance composition were defined. They were *rhythm* and its variants; *space; structure; idea* and *mood*. With the pianist demonstrating, *pulse* was established as the regular recurrence of beats in time; *rhythm* was identified as the accented recurrence of beats in time; *tempo* as the relative speed of the beats; and *dynamics* as the force used in producing the beats. This force or energy flow was expanded into *dynamic line*—with the pianist running through scales with crescendi and decrescendi to indicate the configurations of a dynamic line.

The dancers were then divided into two groups of thirty. The first group was set to walking in a tranquil circle—walking simply, arms relaxed, feet natural. When they had achieved a group pace, and had lost some of their restraint before audience and leader, they were deflected to continue the same walk on the diagonal.

With Mr. Barnett in the lead, they began a four-beat walk, with the first beat sharply accented, eventually to the point of stamping, followed by beats 2-3-4 lightly on half point.

They were then asked to take the first beat with a head movement. At the first attempt, they imitated Mr. Barnett. But when it was explained that they must find their own individual movements, the results became varied and quite clearly defined.

The next problem was to accent the first beat in both head and arms. And here, personality traits began to emerge, although no projection of specific mood or emotion had been required.

It was necessary, however, to re-define their progressions across the floor in terms of direction—to indicate that although they were concentrating on rhythmic accent, it was imperative to remember from where they were setting out and where they were headed.

Amusing results occurred when they were asked to shift the head-arm accent to the second beat and walk normally on 1-3-and 4. But by the time the final shift was made, this time to a sustained movement through the third and fourth beats, they were confident, and the exercise could be dropped.

While the first group rested, the second group went through a similar problem using a three-beat. And because, from watching the others, they were familiar with what would be required, their patterns were constantly accelerated until at the end, they were whisking across the floor.

It was here that our own first discovery was made. Although ballet trained youngsters have little or no experience with the creative approach to movement, their technical facility makes it relatively simple for them to master the coordination aspects of a given problem and to concentrate more fully upon its essence.

The inexperienced choreographer treats space planimetrically (in terms of floor pattern) or merely as a frame (with the proscenium as its boundary) around the dancer. And so we tried verbally—and then through example—to enlarge their concept of space.

The dancers were asked to imagine an empty studio—a studio newly washed, with the floor softly glowing, with the sun slanting through the windows. And they were asked to picture themselves walking into that studio alone. Everywhere they walked, every time they raised an arm or extended a leg or turned or fell, that space was changed, never to be the same again. And so, in making a dance, the space around the dancer is part of the clay of composition.

Space was subdivided into *directions, levels,* and *groupings of figures*. As a brief excursion into directions, the first group was assigned a walking unit consisting of four steps, three steps, two steps, two steps, with a quarter turn to the left at the beginning of all but the first unit. It seemed so simple. But the results were at first amusingly chaotic.

The same kind of chaos first greeted a variation on this exercise, one in which the "and" after each first beat was accented in the arms, so that the form became 1-AND-2-3-4; 1-AND-2-3; 1-AND-2; 1-AND-2—still with the quarter turns.

The second group concentrated on changes in level. They walked in two passing horizontal lines, starting on half point, gradually descending into plié, and gradually rising again.

As was expected, their initial judgment was poor, and they reached the lowest point too soon. But practice rectified this, and they repeated the pattern in two crossing diagonal lines.

The use of levels was then pin-pointed in specific choreography. Mr. Barnett and one of the girls demonstrated the opening phrases of the Grand Pas de Deux from *Swan Lake*, Act II—where Odette unfolds

from the floor into her lover's arms. And alone, Mr. Barnett illustrated an entrance from *Pied Piper* in which the dancer tumbles and rolls on the floor and finally rises.

The omnipresence of structure was treated quite summarily by the leader, and twenty-five volunteers were called for. They were divided into five groups of five dancers each and told that they would have ten minutes to create a dance in A-B-A (theme, variation, and return to theme) form consisting of twelve measures, four beats to a measure.

They were to work to count, with no musical accompaniment, and they had their choice of selecting a theme, or not, as they pleased. When time was called, each group came forward, announced its title (all had chosen specific themes), and performed. It would be difficult to say who—leader or audience—was more astounded by the originality of the results.

This workshop far exceeded the leader's expectations, while the format devised for the Northeast Festival fell somewhat short of expectations. Its approach was exactly the reverse of that for the Southeast. It was analytical, going from the whole to the parts, while that of the Southeast was one of synthesis, going from the parts to the whole.

The initial situation seemed ideal. A few months before the festival, the workshop leader had traveled among the companies to select the ballets included in

(Over)

IN THE NEWS

Don Kramer

***COLLABORATION:** Erick Hawkins and Lucia Dlugoszewski as they appear in "inner feet of the summer fly." This is one of the dances from "8 Clear Places," an evening-long work with music by Miss Dlugoszewski and designs by Ralph Dorazio, to be presented Oct. 8 at Hunter College Playhouse.*

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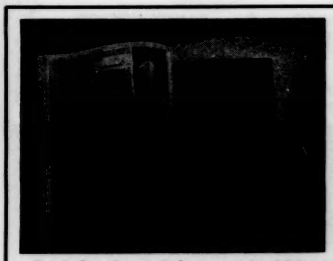

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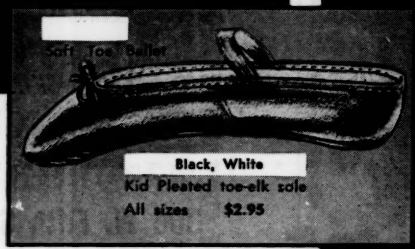

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OPENING OF DOORS

(Cont'd from P. 51)

the festival performances. She had also viewed original compositions by company members or assistant directors. And it was decided to weave these semi-student offerings into a continuity (with the hope that in festivals-to-come, the directors would feel free to contribute their own works for similar treatment).

The session was held in a small theatre. Its introductory remarks duplicated those presented at the Southeast workshop. But in this instance, rhythm and its variants were illustrated not only on the piano but in dance phrases designed and performed by Paul Hangauer, associate director of the Erie Civic Ballet.

Typical of the most fundamental use of space was *Gounod Valse*, choreographed for four members of the Schenectady Civic Ballet by Sandra Danzig. Its nicely symmetrical approach made a perfect point of departure.

The awareness of levels was a salient element of *Descent into the Mine*, choreographed by James Collins for eight members of the New England Civic Ballet, although the concept was not carried to its fullest potential.

The members of the Dayton Civic Ballet receive training in composition, and so *One Discovers*, by Pat Heigel, a member of the school's teaching staff, was quite free in its use of floor-areas and in its application of a handkerchief-prop to a variety of dramatic contexts. But its choreographic style was too close to Miss Heigel's own way of moving.

The final work, *Les Patineurs*, by Robert Rodham for members of the Wilkes-Barre Ballet Guild, indicated amazing skill in the way it linked a series of playful variations. Its principal weakness was insufficient body-stylization to carry out the Victorian atmosphere.

As the works progressed—and they were presented in ascending order of sophistication—the leader tried to interrelate them. But the element needed to bring the experience to a full cycle would have been to set the choreographers to redesigning the weaker sections—and, if possible, to have members of the audience suggest ways of doing so. As it was, the atmosphere was more expository than collaborative. But some foundations were laid, and subsequent workshops can carry the concept into virtually any direction.

And that was, after all, the fundamental purpose of both experiments . . . to indicate possible directions—to begin the opening of doors. *END*

IMPRESSIONS *(Cont'd from Pg. 42)*

Gene Palatsky, a regular contributor to Dance Magazine, last spring took a four-month leave of absence from his position as a reporter for the "Newark News" and spent it in Europe. "I saw," he says, "thirty-six performances by eight ballet companies, talked with dancers, critics, teachers and directors, visited classes, saw rehearsals, and generally lived and breathed ballet—plus some opera and music—for four months. Nice life?"

Temperaments, to music by Messiaen. Poetic understatement, his trademark as a dancer, also graces his choreography. Van Dijk's creative thoughts hold the watcher, but he must translate his images more definitely into dance terms.

The Hamburg company has its problems—unevenness in the ensemble, the inability to sketch long, *legato* phrases—but it is paced by two good soloists in Heinz Clauss and Christa Kempf, and it convinced this spectator that hard, educated classroom work can make a fine classical ballet in Hamburg, as well as Berlin.

There appear to be no national traits, physical or otherwise, in the ballet upsurge in Germany. The classical foundation is being established now in several cities. And German audiences, already educated musically, will surely develop ballet tastes as their companies grow.

A traveler's ballet contacts are unlimited. A Polish critic visiting in Vienna reported that Léon Woizikowski's company in Warsaw has a growing school "with wonderful facilities," and a repertoire replete with the classics and several modern works on Polish themes. And Holland, where American teacher-choreographers are making important contributions, seems on the verge of a renaissance.

A less happy report was heard from a pretty blonde of the Borovansky company who was vacationing in Paris and complained: "No organization in Australian ballet . . . no government support . . . we're at the mercy of profit-minded impresarios." The Australians are desperately depending on Peggy Van Praagh, the versatile British dance-director-teacher, to pull their company into shape.

A Norwegian critic attending the Danish festival lamented that some surges over the years have petered out in Oslo.

And Italy, cradle of the ballet, continues to suffer from intrigue and lack of direction.

Nevertheless, the European ballet picture is heartening. There is great vitality in it. There is subsidy to an extent unheard of in this country. The profession of dance is a more secure and respectable one there, at least for those associated with opera houses. No one seems to be fighting for survival—they are fighting for achievement. The process is exhilarating.

END

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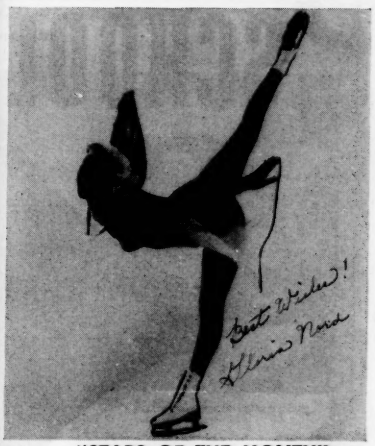

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1960 TEACHER SUMMER MEETINGS

Sessions organized by associations and individuals bring together many thousands of dance teachers for warm weather study and exchange of ideas. On these pages are VIPs from most of the major groups.

AMERICAN SOCIETY OF TEACHERS OF DANCING: *L. to r.: Mary Wucherer, Treas.; Aline Baer, Pres.; Louise Kelly Bailey, Sec'y; Catharine M. McVeigh, Pres.-Elect. Not shown: William H. Souder, 1st VP; Helen Merrill, 2nd VP. ASTD Convention was held Aug. 7-12, NYC.*

DANCE TEACHERS CLUB OF BOSTON: *Officers of DTCB are seen as they present honorary membership to Jean Gordon, Assoc. Pubr. of Dance Magazine and Ballroom Dance Magazine, in gratitude for publications' efforts on behalf of the dance profession. L. to r.: Russell D. Curry, Pres.; Miss Gordon; Grace E. McKenna, Sec'y-Treas.; Helen Merrill, 1st VP; Ron Greenwood, 2nd VP; E. Virginia Williams, Past Pres. DTCB Teacher Training Course was Aug. 22-26, Convention was Aug. 29-Sept. 1, Boston.*

DANCE EDUCATORS OF AMERICA: Above, at President's Reception, Waldorf-Astoria Hotel, N.Y. Officers include: Lillafrances Viles, Pres. (4th from l. in front); Viola Kruse, Sec'y-Treas (2nd from l.); Bill Palm, Sgt.-at-Arms; Roy M. McCulloch, Past Pres.; Thomas E. Parson, Permanent Dir.; Dirs. Jean Mead, Skip Randall, Nino Settineri, Francis Lally, Kaye Kafka, John Powers, Mary Jane Brown, Salvatore Leto. DEA Puerto Rico Regional Convention was held April 15-23, San Juan; Training School, July 4-14. Pre-Convention Ballroom, July 15-16, and Convention, July 17-22, NYC; Northwestern Regional Convention, Aug. 27-29, Seattle; the Southeastern Regional Convention will be Oct. 29-30, Orlando, Fla.

HINOTE DANCE FESTIVALS were held June 19-21 in Flint, Mich. (above, teacher Al Gilbert, center) and June 24-26, Oklahoma City.

AL GILBERT'S WEST COAST DANCE FESTIVAL, for teachers and students, was held June 29-July 3, Los Angeles.

MIDWEST DANCE ASSN.: Officers and Advisory Board: Baisal Smith; Pauline Welch, Sec'y; Muriel Smith; Osythe Dearsmith Moore; Joan Carlton; Aline Wealand Rhodes, Dir.; Bettie McConachie; Dottye Haas; Mildred Meier; John Rhodes, Bus. Mgr. MDA Convention was held July 5-9, Wichita, Kansas. *(over)*

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DANCE TEACHERS GUILD: Officers: Rosanna Cox Zuckerman, Chmn.; Bernice Rosen, Chmn. Elect; Fannie Isquith, 1st Vice-Chmn.; Norma Rosen, 2nd Vice-Chmn.; Pauline Tish, 3rd Vice-Chmn.; Elaine Berlin, Rec. Sec'y; Emilio Rivera, Corr. Sec'y; Sheila Hellman, Treas. DTG Convention was held June 17-18, NYC.

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DANCE MASTERS OF AMERICA: Officers: Dolores Magwood, Pres.; William Royal, 1st VP; Elmer G. Warner, 2nd VP; Louise Burns, 3rd VP; B.A. Kotshonis, 4th VP; LaRue C. Hope, 5th VP; Leroy H. Thayer, Sec'y; Lorraine F. Abert, Treas.; Marie Laurent Lasseigne, Past Pres.; Florence Cowanova, Pres. Emeritus; Dirs. Adelaide Courtney, Doris Weber Zea, Homer Babb, J. Howard Ferguson, Doris Gibbons, Vernon Russell. DMA Pre-Convention Ballroom Session was held July 9-10, Convention July 11-16, NYC; Teacher Training Course July 25-29, Pre-Convention Balloom July 30-31, Convention Aug. 1-6, Miami.

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NAT'L ASSN. OF DANCE & AFFILIATED ARTISTS: National Officers: Arthur F. Bergh, Pres.; William T. Murphy, Sec'y; Charles L. Grass, Treas.; Vice-Presidents Grace C. Bates, Frances Bowling, Eleanor Connell, Virgie Lee Emmons, Bettie Kerr Gray, Elsa Greenwell, Ruth W. Hunt, Lillian E. Jasper, Marie LeRoy Keane, Evelyn R. Macfarlane, Jon B. Mack, Marie M. McElroy, Catherine Little Mozur, Janet E. Pasco, Jimmy Powell, Bennie J. RiChard, June Savage, Glenn Shipley, Millie Varinaitis, Marie C. Wallace, Doris Walters, Lois Rae Watts, Virginia M. Wheeler, Vivienne A. Witt. NADAA Conservatories and Jr. & Novice Seminars were held July 4-9, Houston; July 11-17, 18-24, Chicago; July 27-Aug. 2, Aug. 3-9, NYC; Aug. 14-20, Los Angeles.

1960 TEACHER SUMMER MEETINGS

(Continued)

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CHICAGO NAT'L ASSN. OF DANCE MASTERS: Officers and Board of Directors: Outer row, from bottom left: Elisa Stigler, Educ. Dir.; Rose Dentino, Sgt.-at-Arms; Ciretta Buczkowski, Dir.; Ruth Valiquette, Dir.; Jack Wolfram, Dir.; Mildred Floerke, Principal; LaVergne Blisner, Dir.; Dorothy Cameron, Chmn, Bd. of Dirs. Inner row: Adele Artinian, Jr. Past Pres.; Marie Buczkowski, Pres.; Don Ford, 1st VP; Edna Christensen, Sec'y-Treas.; Catherine Cromwell, 3rd VP; Betty Mae Harris, 2nd VP. CNADM Summer Session Training Course was held July 11-15, Ballroom Session July 16, and Convention, July 17-21, Chicago.

NATIONAL ACADEMY OF BALLET: Officers and Board of Directors: Standing: Lester Mallonee; Julia Mildred Harper; Constance Reynolds. Seated: Marjorie Fay Underhill, Sec'y; Thalia Mara, Pres.; Arthur Mahoney, VP and Treas. Not shown: Violette Armand, Midwest Repr.; Thomas Armour, S. E. Repr.; Lillian Cushing, Rocky Mtn. Repr.; Olga Ziceva, West Coast Repr. The NAB Seminar was held June 27-July 1, San Mateo, Calif., and Summer Sch. for Teachers July 11-Aug. 19, NYC.

TEXAS ASSN. TEACHERS OF DANCING: Officers: Standing, l. to r.: Goodloe Lewis, Pres.; Louise Finley, Ballroom Chmn.; Lillian Cain, Jr. Past Pres. & Normal Sch. Principal; Mary Frances Garlington, 1st VP; Dick Chaplin, Dir. Seated: Jackie Troup Jarvis, Dir.; Natalie Neal Skelton, 2nd VP; Mary Lou Young Shepard, Dir.; Judith McCarty Hansen, Corr. Sec'y; Frances Burgess Bleeker, Sec'y-Treas. Not shown: Dirs. Denard Haden and Ralph Abel. Ballroom Session was June 18-19, Normal Sch. June 20-24. Scheduled: Dec. 27-29, Convention and Dec. 29, 30, Ballroom Session, Dallas.

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HAVE SHOES *(Cont'd from page 17)*

used when the show is edited and put together. This explains the many TV shows now made on location. Although some of these locations are terribly difficult, with several prints of a number to choose from, and a good editing job, a fairly good show can be pieced together. If it were "live," it would be impossible to count on controlling so many elements.

Last year Tom Mahoney was assigned the chore of launching Walt Disney's *Matterhorn* at Disneyland. This was no ordinary assignment. Mahoney had to create a number around a facsimile of the great Swiss mountain, using climbers, ice skaters and twenty-four dancers—all for the twenty-one inch screen. The star of the number was the Matterhorn itself, with the people involved incidental. The dancers rehearsed at the Walt Disney Studios in Burbank, but the final week of rehearsals was at Disneyland (a wild twenty-five-mile Freeway drive from Hollywood) for the sake of getting the "feel" of the Matterhorn and rehearsing the other outdoor spectacles Mahoney was commissioned to stage. These included a long parade involving a production number in, on and around a horse-drawn cable car. Some of the dancers were dressed in South American costumes and danced folk dances in front of a South American float, to the accompaniment of an accordion and four male voices with a circus band two floats to the rear, and a battalion of horses in front. (Lots of luck!!!)

Tom Hansen is becoming known as "nature's choreographer" as the result of his two big location jobs for Frank Sinatra's ABC show last season. One show was to have been taped on the desert near Palm Springs, with the colorful desert and mountains as backdrop, and another in Miami, against the Atlantic Ocean. Out of the sixty-minute Palm Springs show, only five minutes of dance were actually taped on the desert location, since Palm Springs had its only two-day rain storm of the year at that time. This number, which was Juliet Prowse's TV debut, will probably go down in history as the most expensive dance ever to hit TV screens—exactly $100,000. The rest of the show was taped back in Hollywood, with numerous performers suffering from severe colds as a result of the outdoor adventure.

A few months later Tom Hansen took seven dancers to Miami for a ten-day "holiday" at the Fontainebleau Hotel, scene of the TV show. The usual rehearsal clothes were abandoned here. Dancers pulled cashmere, alpaca, mink and fox-trimmed sweaters out of their rehearsal bags, and the usual quick lunch or break turned into three-hour sessions around the pool with the dancers enjoying a fashion show and making plans for dinner and a show that evening. This was because they went to work earlier and worked later so they could enjoy the long sun-session in the middle of the day—a thoughtful arrangement by Tom Hansen. This Miami soirée was one of the nicest jaunts I've ever been on. Wish there were more like it. Nothing like running into a meal penalty while you're doing your "barre" at the Fontainebleau.

When Miriam Nelson took Michele Barton, Bert May and me to Stockton, California, the film company of 20th Century-Fox's *High Time* was shooting exteriors at the College of the Pacific there. Miriam was to work in close association with Director Blake Edwards, and our impromptu rehearsals were held in hotel ballrooms, banquet halls, football fields, cafeterias, motel suites, or any other place available. We were on call every minute, since, aside from working and rehearsing on the

(Continued on page 61)

It took a lot of money to bring dancers and crew onto the desert, but between the rain and mud the number ended up being done at the ABC-TV studios in Hollywood.

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RECORDS FOR TEACHERS

BY GERTRUDE HALLENBECK

With registrations and schedules completed for another dance school season, now comes the real challenge of planning the correct material for each age group and grade. The very first hours of dance instruction are so very important to little children—for they have dreamed of pretty pink ballet slippers, fluffy pastel tutus and all the glamour without too much thought of the work involved.

Selva-Ringle Records has just released its first LP for children's dances—"SONG AND DANCE ALBUM FOR LITTLE ONES" (S and R Record No. 700). Twelve tunes are set up in such a way that each can be used as a song and dance on one band or as a dance without the vocals on the second band. The importance of practicing, of studying more than one type of dance, of not being allowed to study point work at too early an age, and of using records for home practice must be stressed in a discreet manner in the dance classroom—yet all are pleasingly emphasized for you in the lyrics of several of the songs.

The band of "What Teacher Tells Me To" is destined to be everyone's favorite! Recorded in a perfect strict 4/4 rhythm, it answers the problem of convincing the "not-old-enough" students that ballet in soft slippers is as much fun as dancing on toe.

To learn a song and dance about pretty, full skirts that fly up when little girls twirl about is surely a delight. Played in a 3/4 mazurka or interpretive tempo, "Each Time I Turn and Spin" is charming.

The sounds of shiny new taps are intriguing to every child. "Wall Flower" provides music for a cute waltz clog with a slightly faster metronome beat than the other selections. "That's What I'll Do" impresses the importance of taking all types of dance as a foundation and is set to a lilting 4/4 soft shoe type melody. "At My Dancing School" is an excellent 4/4 tap number with lyrics designed to stress the benefits of buying home practice records.

Always a welcome change and a surefire hit with parents and children are novelty routines. "I'm a Little Indian"—for four-to-eight-year-olds—is an exciting char-

acter number.

The remaining six tunes of SR's new LP are fine for slightly older children in the first year of training. The lovely Viennese waltz "I Love Dancing" has an excellent lift, and the can-can-like beat of "To Watch Me Dance" is a complete rhythmic contrast for students 7 to 12 years of age.

"Make Me a Good Ballerina, Lord," "Lonesome Little Butterfly," "If I'm to Learn Ballet," and "Do You Like the Polka" complete this very fine Selva-Ringle recording of original material.

END

HAVE SHOES *(Cont'd from page 58)*

musical numbers, scheduled to be filmed later in Hollywood, we had to be available for possible bit parts. One day the director was shooting montage shots in the gym, working with the tumbling and acrobatic department. Bert and I happened to walk into the gym, and before we had time to look around, the wardrobe man was disrobing the local athletes and putting the gym wear on us. Bert, who is well known for his acrobatic dancing, gave his tricks a collegiate look, and I did a series of flips, not knowing exactly what was going on until the director yelled "print." After two weeks in Stockton, we came home via San Francisco, where the Fox publicity office had a few things lined up for us, also in connection with *High Time*.

As this article comes to a close, it is only right to let you know the inside scoop. Twentieth Century-Fox was so excited with the big production number that Miriam Nelson was working on for *High Time* that they kept it in rehearsal from January until mid-May, except for the time off during the SAG strike. Rehearsals stood the "torture test" all over the state of California. The shooting date was set for late May, but just before the actual shooting the department heads decided that the number was too expensive and would take the picture over budget. So this number, one of the most over-rehearsed and expensive in film history, has been cut from the picture. We were informed that after the film had been put together, if there was need for a production number in it, we would all be called back and a new number—not the one we had worked on for five months—would be added. But it wasn't, and we weren't. The film was released nationally last month. Well, that's movie biz!

END

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TAP DANCING, PART II

BY PAUL DRAPER

As with shuffles, you must develop and control the muscles which enable you to do all tap steps. Let it be clearly understood that doing a certain step over and over does not necessarily teach you how to do it—or to improve it if you already know how to do it. A shot putter does many exercises besides putting the shot. High jumpers lift weights, and pianists take exercises for their arms, wrists and fingers which are not directly related to playing the piano.

One of the best exercises for learning to do a pullback is to stand on one foot, with the other foot in sur le coup de pied, and slowly beat the floor as if driving a nail. Do this with a controlled downstroke and a controlled up-stroke without moving your leg. Move the foot from the ankle only. Lift the foot up as high as you can, and hit the floor as hard as you can. Do it until the long muscle on the outside of your shin bone can stand it no longer. Vary the speed, but never let it become a nerve tap. If you do this often enough you will soon be able to do a pullback from the ball of the foot as if you were doing a simple back slap. You will no longer have to stamp down on the flat foot in order to feel a secure starting point for the pullback.

Who wants to do this exercise long enough to achieve results? Only those who want to learn to tap dance in a meaningful way. And "meaningful" is commercial as well as communicative. Believe me, the better you dance the more money you make.

There are two very good exercises for learning wings. One is to rotate the foot from the ankle without moving any other part of the leg. Do this both inward and outward until you feel too tired to continue. The other is to stand beside a wall, as if you were at the barre, and press the outside edge of the front of your foot against the base of the wall, where it meets the floor. Do this with a straight leg. Press and relax, press and relax. A wing is not a difficult step, and is only made to seem so by teachers who can't do them. It is about as hard as an entrechat quatre is in ballet. It is a very valuable step—far more so in tap than the

entrechat quatre is in ballet—and can be done as fluently and effortlessly as you do slaps. It is also a very small step which, since it is done on one foot, leaves great scope for large movements of the other leg, the arms and the body. Don't let anyone tell you a wing is an advanced or difficult step. It just isn't. It is hard to learn, but not to do. It is hard to learn to stand up straight, too. And so it is with any technique.

I could write for the next ten years about how to do particular steps in tap, and you could follow and learn and still not be much of a dancer. The problem lies more properly in the attitudes about tap dancing than in how excellently the steps are performed. So long as teachers, students and dancers go about it as if it were just for kiddies, so it will be. So long as a certain embarrassment underlies whatever outward manifestation the dancer employs, then so will an audience feel embarrassment. The audience will perhaps not recognize their reaction as such, and will applaud or giggle as the case may be, but they will not be moved. If you do not wish to move an audience, then you should find a profession where there is no obligation to do so. There is a growing need for physicists, teachers, doctors and many other skilled and difficult forms of human endeavor that make no demand that a beautiful relationship between an artist and a group of strangers be created. Choose one. But if you want to be a dancer, then accept with awareness and pride the fact that good steps and a cute personality are no more germane to a dancer than a sharp scalpel and a soothing bedside manner are to a surgeon. Valuable assets, yes. But they do not guarantee great achievements.

Dancing isn't like a new skirt and sweater or a necktie, it isn't something you can put on and take off, it isn't something you wear. It is your whole self, your way of living, and your expression of that way. If you don't think it's worth that much, then don't do it.

I am excluding for the moment that large body of people who want only to keep physically fit and take up dancing as less monotonous and boring than setting-up exercises.

I maintain that the first step toward improving the method of tap dancing in schools is to change their attitude toward tap dancing.

Next month I shall answer the question: *What do you mean by the "primitive" method of counting now used in tap classes?*

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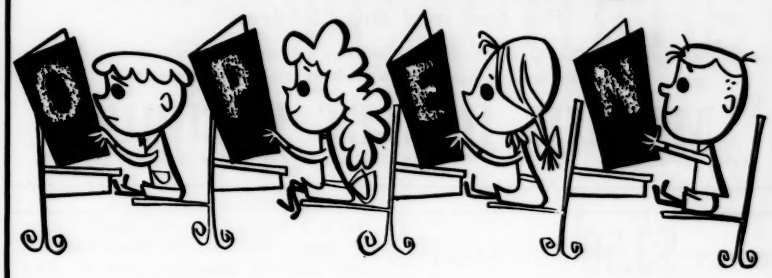

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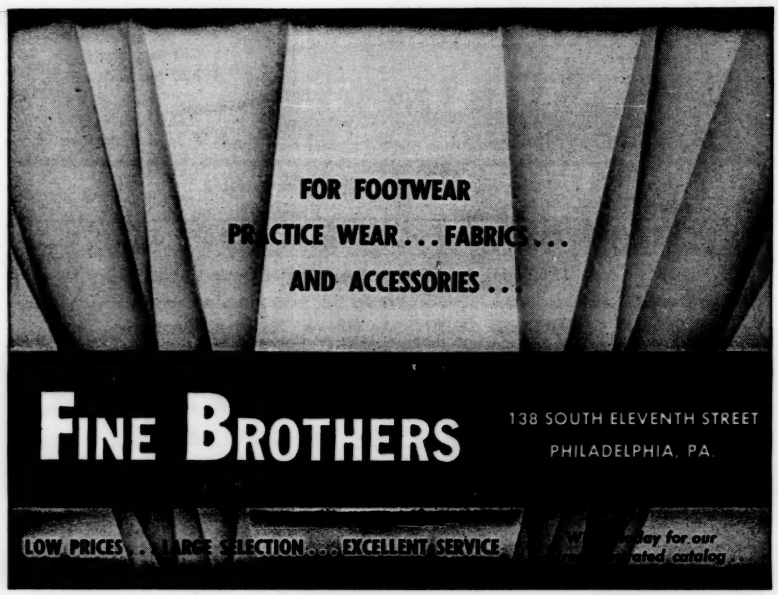

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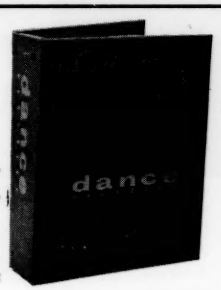


DANCE Magazine — 231 W. 58 St. — New York 19

GIFTED YOUNG DANCERS

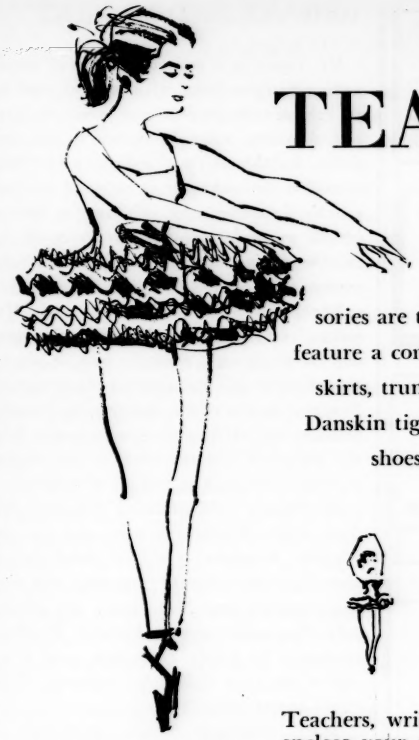
V. Sladon

Gloria Ann Bowen in the "Don Quixote Pas de Deux," staged by Alfred Caples in a recent performance by the La Puma Opera workshop Ballet, NYC.

Alexandra Danilova Scholarship winner for a year's study in NYC, and also her high school's valedictorian, is Julie Rigler of the Edith James Sch., Dallas. Above, as Fanny Cerrito in "Pas de Quatre."

holarship winners of the Emmamae rn Dance Studio, Houston, Texas, for mmer study at NYC's Ballet Repertory h.: 1959, Sheryl Schoenfield (kneel- g) and, 1960, Chesley Ann Santoro.

Jane Suken, 15, pupil of the Shirley Keller Sch., Grand Rapids, Mich., danced the lead in the G.R. Civic Theatre's "Red Shoes," choreog. by Miss Keller.



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231 W. 58 St. New York 19, N. Y.

LLOYD *(Continued from page 35)*

Mr. Taylor is a tall young man of handsome physique (that of a dancer, not of an athlete) in perfect command of himself, knowing what he wants to do and doing it, though not telling why. And somehow the spectator is satisfied without exactly knowing why. We see in him a lyrical muscularity—force with a lilt in in—the spring and grace of a tiger, the reserve but not the snarl.

Three new dances, "Option" and "Meridian," and one ensemble piece, "Images and Reflections," remade into a duo—cryptograms all—constituted the program. Despite the excellent lighting by Tharon Musser, the shifting design in space held the attention (by the tang of the unpredictable) through a veil of obliquity.

In "Option" the assisting dancers—delicate Akiko Kanda, the somewhat sturdier Maggie Newman, and tall, well-formed Dan Wagoner—had the opening and closing passages and Mr. Taylor the central solo. The music was by Richard Maxfield, costumes by Louis Thompson, and it all added up to a delightful mystery. What could happen next?

Well, fantastic props appeared in "Image and Reflections," to music of Morton Feldman . . . Miss Newman and Mr. Taylor performed a sort of secret ritual in six sections . . . with utmost dedication, as if they, at least, knew what it was all about.

A wispy kind of humor pervaded the end piece, "Meridian," . . . Mr. Taylor and Mr. Wagoner brought little Miss Kanda on stage under a beehive shaped cover, and left her crouched inside on the floor for a while, before releasing her. Everything was done with an air of ceremony, and laughter rippled gently through the audience at the solemn antics of the trio.

It was a novel dance experience throughout—no fumbling in performances, everything seemed to proceed in ordered irrationality—some stumbling in layman reception, perhaps. It would take a full interview to understand the choreographer's intentions, and explicitness might spoil the fun . . .

It is considered a compliment to say that a person grows with his time. Margaret Lloyd did not consciously grow with her time. She remained naturally and effortlessly *of* her time. What *did* compound upon itself was her passion for dance—and her passion for writing about it. Hers was the way of rapture. *END*

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TALK OF THE TRADE

BY TONI HOLMSTOCK

"See-at-a-glance" shopping for customer convenience is the motif behind the extensive remodeling just completed at LEO'S ADVANCE THEATRICAL CO., whose quarters occupy the entire floor at 32 West Randolph St., Chicago. This new, modern layout provides for more display and visibility for every dancewear item. At a glance, customers in this "supermarket" see the variety of shoes, leotards, costumes, fabrics, records and make-up. Special signs identify other items such as music routines, beards, wigs, and batons. Fluorescent lighting and a tasteful decor add the finishing touches to the remodelling.

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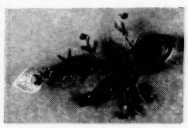
•

It isn't too early to think of Christmas giving, and new ideas are always welcome. DOMINIQUE specializes in varied and charming miniature jewelry. Prices range from $3.50 to $25.00. An interesting example is the "Family Tree" pin, made of 14



"Family Tree"

kt. gold. Each branch is equipped with a little loop on which to add a tiny heart for the major events of life. The tree pin, with a cultured pearl-center heart, is $24.95 plus tax. Another item, called "Going Steady," has two sterling hearts clasped together and adorned with a cultured pearl. It hangs from a bracelet on which other charms may be added, is $6.00 plus 10% federal tax. *END*

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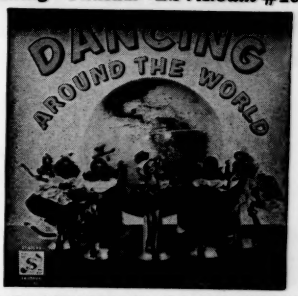

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12 years old. Pavlova and Michael Oboukhoff were the first performers of this ballet. Michael Oboukhoff (1879-1914), my uncle, graduated from the Imperial Ballet School in 1898, the same year as Fokine. Anna Pavlova graduated in 1899. Michael Oboukhoff was an extremely talented dancer and teacher. When he was only 21, he was appointed ballet instructor at the Imperial School, and was also sent to France to study the system of theatrical schools there. I was graduated from the Imperial School in 1913, the same year as Olga Spessivtzeva. At the graduation examination I danced with her, at the choice of the examiners, the waltz from *Chopiniana.*

Anatole Oboukhoff
New York, N. Y.

New role for dance?

For several years we have been tempted to write to *Dance Magazine* to call your attention to a phenomenom apparently being ignored by most of the people in the dance field. But now as we watch the developing argument concerning dance as recreation taught outside of the private studio, we feel it is time to speak up . . .

The easiest way to visualize what is happening is to look at a significant parallel that has occurred in music. Fifty years ago, instruction of music was done by private teachers in private studios. Today, the majority of all music instruction is in elementary schools, high schools and colleges.

The music students and teachers who chose to ignore what was happening from 1910 to 1930 have ended up "behind the eight-ball." During that time teachers still did not need teaching licenses, but colleges were beginning to offer majors in music education and performance. Today a music teacher in the public schools must have a college degree (sometimes a master's degree) in music as well as a teaching license. The field for the private music teacher, except in New York and a few other large cities, has almost disappeared.

It is my belief that a similar development will take place in the dance field, but the entire process will be speeded up. If the academic schools introduce dance as they have music—and they are beginning to do it (private schools, more sensitive to the desires of their clientele, all do it)—and children can study dance from qualified teachers at little or no cost, they will, of course, do so.

Then what happens to the private studio? What changes will be required in the preparation of the dance teacher?

These are some of the questions which must be studied. The answers will mean much readjustment. . . .

J. K. Ehlert, Dean
Jordan College of Music
Butler University
Indianapolis, Ind.

PRACTICALLY SPEAKING

(Cont'd from p. 14)

"I insist on good ballet training, but that's not the end. I look for one who is well trained but who can also *dance*—technique is a means to an end. A dancer should be able to make a dance movement, not an athletic or acrobatic one." Send credits to Miss Wallace at 204 West 79th St., N. Y. C. 24.

P.S. TO "PRACTICALLY SPEAKING"

Steffi Nossen, well-known Westchester County (NY) teacher back from Europe, is making an extensive report to the Dance in Education Fund on the dance situation abroad. She says the local life abounds excitingly in ballet, but the modern dance movement as she knew it in Germany is moribund. She was surprised to find many dancers end academic education at 14 to join state opera house and national ballet companies. However, higher academic standards abroad make this age-grade comparable to U.S. high school graduation.

Choreographer **Ralph Beaumont** is another returnee from Europe,. He restaged *Most Happy Fella* at the London Coliseum with a cast of English dancers for whom he was filled with praise. He found the English *West Side Story* just as good as the Broadway original, reporting that it's difficult to tell the U.S. dancers from the Londoners in the cast. He also found the training, discipline and cooperation of English dancers impeccable, despite low salaries and high cost of living. As for the "take 5 break," in London it turns into two daily 15-minute tea intervals—delightful and habit forming. Back in NYC, Beaumont choreographs the Nov. 12 Stagestruck Benefit at the Lunt-Fontanne Theatre for the Postgraduate Center for Psychotherapy.

Bob Haddad, while in Amsterdam, optioned for off-B'way *The Girl on the Ostrich,* an English-authored musical well received in English-speaking Holland. On arrival home, he made a quickie jump from airport to Wallingford, Conn., to stage *South Pacific* and *Carousel.* His fall projects include industrials and a Nov. 13 concert at the 92nd St. "Y." *D.D.*

END

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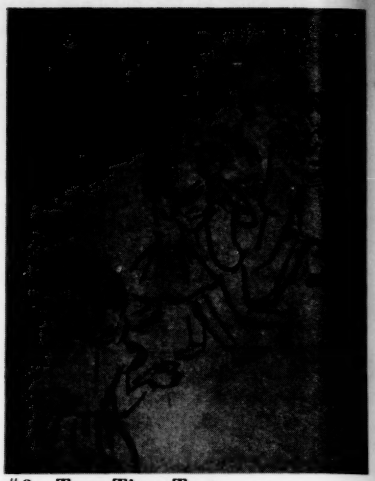

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CHICAGO NEWS *(Continued from page 6)*

Jerome Robbins's touring co. of "Once Upon a Mattress" has more dance interest than the B'way original. **Harold Lang**, as the jester, has two brilliant solos and puts dance into his whole perf. This is a more balletic role than any he has had on B'way, and it is the best dancing he has done since he left ballet. **Dody Goodman** does some comedy dancing and displays her ballet lineage in her ease of movement. Prince Dauntless is by Young, once of the **Stone-Camryn School** and an ex-Empire Room dancer. **Joe Layton's** choreography is lavished on the whole show and especially on the chores of **Pat Daisey, Jan Dias, Myrna Hale, Al Fiorella, Ed Kerrigan & Richard Lyle.**

Both of **Peter Gennaro's** ballets were show-stoppers when the nat'l co. of "Fiorello" opened here Sept. 8 to ecstatic reviews. . . . Social high point of **NYC Ballet's** recent Ravinia engagement was **Ballet Guild's** post-perf. party for them Aug. 13. Festivities, which included a midnight swim, didn't break up until 4 AM.

Betty Gour was choreographer for the dry-land dancers in the Aquacade which played Minneapolis, St. Paul & Seattle. Dancers: **Deborah Podore, Roberta Stenn, Rona Edelcup, Sharon Konishi** . . . Stone-Camyrn pupil **Karen Fahenbach** of Racine, Wis., represented her state in the Miss America contest. She attends the U. of Wisc. and is asst. teacher at the ballet school of **Katherine Ashford** in Madison.

Ruth Page is again choreographer for the Lyric Opera season. Ballet co. will be headed by **Kenneth Johnson, Patricia Klekovic, Orrin Kayan & Charles Zabick.** When the ballet co. goes on tour in Jan., additional principals will be **Sonia Arova, Milorad Miskovitch & Yvonne Meyer. Maria Tallchief** will be guest ballerina for the 1st week, and **Melissa Hayden** for the rest of the tour.

Kaye & Roman, young dance team at the Empire Room, bring back a style of the Thirties. Their lifts are fine, but their ballroom dancing is hopelessly inadequate . . . **Jose Marques & Josela Velasco** are having an unprecedented success at the Gitano. ANN BARZEL

HOLLYWOOD AND LAS VEGAS

Dancers in La Civic Light Opera's "Show Boat," choreographed by **Ernest Flatt,** assisted by **George Foster: Yvonne Adrian, Sandi Bonner, Barrie Duffus, Kathy Gale, Diane Parenti, Toni Rene, Rachelle Hayes, Lorene Yornell, Jerry Jackson, John Moore, Carl Ratcliff, Bob Turk (dance capt.), Ercelle Anderson, Lilli Clark, Doris De Mendez, Thelma Oliver, Clessia Wade, Toni Winstead, Walter Ashford, Jimmy Fields, Carlton Johnson, Jack Thompson, Victor Upshaw, Harold Walker.**

David Rober is dance-in for **Fred Astaire** for his new NBC-TV special, with **Patricia Denise** dancing in for **Barrie Chase. The Hermes Pan** dancers in the show are **The Earle Twins, Buddy & Carol Bryan, Jack Tygett, Jimmy Huntley, Howard Krieger, Becky Varno, Darlene Engle, Ron Dexter, Alex Plasschaut, Frank Radcliffe, Gerry Glenn, Judy Bradshaw, Larri Thomas, Bert May, Don Weissmuller** and **Gino Malerba,** who is assisting Pan. Next, Hermes flies to Rome to stage no's for **Zsa Zsa Gabor** in "Nefertiti."

Jack Bunch is at 20th Cent.-Fox staging no's for **Juliet Prowse & Bobby Van** in a "March of Dimes" film . . . **Danny Daniels** used **Jerry Levitt, Jim White, Jack Dodd, Roy Fitzell, Jack Harmon, Ian Bruce & Roy Palmer** with **Carol Lawrence** in the Bing Crosby ABC-TV spec . . . **Lou Spencer** staged current Ciro show starring Diana Dors . . . **Santa Monica Civic Ballet,** with choreography by dir. **Andrei Tremaine,** features **Andrea Karlsen, Paul Maure, Anthony Weber, Cynthia Gregory, Linda Shoop, Caryl Waler, Nancy Robinson, Penny Broiles** and Tremaine.

The forthcoming NBC-TV **Donald O'Connor** spec reunites him with his long-time choreographer-mentor, **Louis DaPron** . . . **Bill Foster,** assisted by **Mary Jan Doerr,** did a closed-circuit ABC-TV special with **Jerry Antes, Bob Street, Sonny Howe, Michael Falcon, Jean Goodall, Leona Irwin, Dianne Robb, Phyllis Sues** and top ABC stars . . . **Norman Edwards** back in town after a commercial in Hawaii . . . **Jack Baker,** assisted by **Jolene Lontere,** choreographing the **Bob Hope-Ginger Rogers** NBC-TV spec with **Bob Cole, Guy Chandler, Frank Reynolds, Roy Palmer, Dianne Robb, Patti Thomas, Elaine Pinchot, Sonja Haney, Chris Carter, Glenda Guilfoyle.**

Jimmy Huntley teaching modern jazz at **Mark Boyd** studio in Beverly Hills . . . **Roland Dupree** staging a big TV motor musical at KTTV with **Bill Dameon, Leona Irwin, Jerry Antes, Roy Fitzell** . . . Oct. 30 Chevy Children's Show features **Suzanne Cupito, John Clifford, Bobby Reed and the Deloris Blacker Dancers,** and stars **Jay North, Angela Cartwright & Teddy Rooney.** Producer & choreographer is **Tony Charmoli,** who has returned from Europe to stage the Stanley Holloway Show, due on B'way in Oct. . . . **Wanda Shannon & Edith Udane** have joined the local "Vintage '60."

LAS VEGAS

Jim White, Howard Parker & Lance Avant are in Paris rehearsing with **Donn Arden** for the next ("all-Parisian cast") musical revue moving into the Stardust . . . **Ian Bruce** joined Vegas co. of "Destry Rides Again" . . . **Ray Bolger** presents a new musical, "Music of Sound," at the Flamingo with **Dorothy Louden, Muriel Landers & Linda Green** . . . **Dan Dailey,** with **Bill Chatham & Jimmy Cross,** headlines the Sahara show, with prod. no's by **George Moro** . . . **Jack Cole** and his dancers **(Judy Bradshaw, Bea Busch, Bernell Dietsch, George Martin, Ethel Martin, Becky Varno, Leo Wheeler, Reiko)** open at the Dunes this month.

Miriam Nelson restaging the Gordon & Sheila MacRae act for the Desert Inn . . . **Alex Plasschaut** assisting **Jack Bunch** on a new Vegas revue . . . Folies Bergere co. at the Tropicana celebrated its 500th perf . . . **Sonja Shaw's** big success in Europe has all the hotels bidding for her services. The Shaw-Hitchcock prod. team was at the Sahara for 3 years. ROY CLARK

SAN FRANCISCO AREA NEWS

SF Opera season includes an opera-ballet double bill of "Gianni Schicchi" and **Lew Christensen's** "Con Amore" . . . **SF Contemporary Dancers** announced Sept. 29-Oct. 1 perfs. at their Center of samplings from programs of their planned spring '61 tour to Europe, Middle East and Australia. Scheduled were 2 works by co. dir. **J. Marks**—"Yerma," and premiere of Bernstein-inspired "Opus Jazz," plus a new solo by **James Croshaw,** "Preludes in the Midst of Purple." Due later this season: "Flesh and Fantasy" and "A Streetcar Named Desire." In co.: **James Croshaw, Jean Mathis, Kirk Michaels, Diana Russell, Tchouky Matte.**

Oakland Civic Ballet, dir. by **Raoul Pause,** has scheduled Nov.-Dec. youth perfs. in Livermore, Alameda, Oakland, Berkeley & SF. "Beauty and the Beast," newly choreographed by Pause in 1 act, 11 scenes, shares bill with "La Boutique Fantasque" . . . **Ruth Beckford's** primitive dancers at Oakland City College Oct. 25 . . . U. of Calif., Berkeley, planning a week-long Int'l Dance Festival next Aug.

Nearly 300 girls, aged 6-12, and their mothers, took part in summer programs of creative and dramatic dance in 6 Oakland area playgrounds. **Louise Jorgensen,** Recreation Dept. dance dir., conducted classes . . . **Adelaide Kelly Hutton,** Palo Alto, appointed choreographer of Peninsula Artists & Opera Co., which gives "Hansel and Gretel," "Traviata" and "Rigoletto" this season . . . **Jane Brown's School of Ballet,** Pittsburg, Calif., opened fall semester in ballet, creative dance and dance therapy based on **Milton Feher** method. Advanced students are rehearsing with **Pittsburg Ballet Co.** . . . **Moss & Hayman** this season bringing **Ballet Russe De Monte Carlo** and **Zachary Solov Ballet. Spencer Barefoot** presenting **Escudero** and **Jose Limon & Co.** . . . **Loreta Garcia** & group currently in Flamenco program week-ends at Backstage Theatre Club, SF.

Calif. Folk Dance Federation's "Dancers' Int'l Tour" attracted huge audience to Woodminster Amphitheatre, Oakland, Sept. 3. Exhibition groups included **Jeans & Queens** (dir. **John Crimmins**), **E. Bay Women's Dance Circle (Millie von Konsky), Los Huaracheros (Jack Pinto), Magana Baptiste & Co., SF School of Scottish Dancing (Stewart Smith), Reel & Strathspey, Choral Dance Group (Bee Drescher), Dance Guild (Grace San Filippo), Terpsichoreans (Grace Nicholes), Tsigantskie Tantsorie (Pat Swenson), Oakland Dance Arts (Millie von Konsky), Oakland Pantalettes (Dolly Seale), Tourist Club Nature's Friends (Al Schafer). John M. Falls** was prod., and directors were **Loraine Pinto,** El Cerrito, and **Dolly Seale,** San Leandro. Proceeds went for research, teachers' and dancers' institutes, and publications.

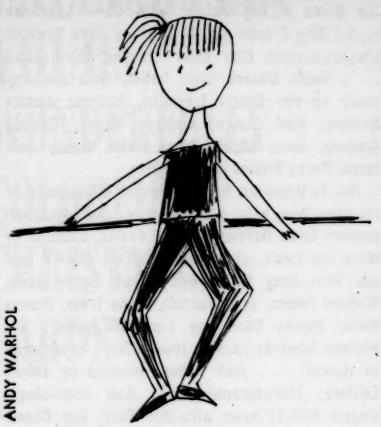
CLIFFORD GESSLER

SOUTHERN CALIFORNIA NOTES

A more attractive co. than the **Royal Danish Ballet** would be hard to find. Their 2½-wk. season at the Greek Theatre was often sold out. Newest and oldest offerings were saved for the final program, which spanned 200 years of ballet. **Galeotti's** "Whims of Cupid" (1786) is still funny, and the comic Quaker no. was performed with winning pantomime by **Inger Thofner & Jan Holme.** In "Moon Reindeer," which **Birgit Cullberg** created for them in 1957, she showed her mastery in translating animal movement into dance idiom and in telling with clarity this Lapp legend. **Mona Vangsaa, Henning Kronstam & Fredbjorn Bjornsson** danced more in classic tradition; in

(Continued on page 73)

DANCE SCHOOLS



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(Continued from page 71)

...lternate cast, **Hanne Marie Ravn, Flemming Rhodt & Niels Kehlet** were more romantic. Ravn was the audience favorite, garnering many bravos and curtain calls.

David Lichine acclaimed the "Graduation Ball" of the Danes "as I intended it, a faithful performance." **Niels Bjorn Larsen,** dancing the Headmaster for the 1st time, admitted nervousness. "It is 9 years since Mr. Lichine staged the ballet for us," he said, "and we want him to know how pleased we are to have it." Other programs included **Balanchine's** "Serenade" and "Apollo" (with Kronstam a memorable Apollo), **Robbins'** "Fanfare" and **Petit's** "Carmen." **Bournonville** tradition was represented by "La Sylphide" and "Napoli." There were parties galore, including a co. trip to Disneyland. A welcome bonus was the presence of famed **Vera Volkova,** who taught at **Loring's American School of Dance** during co. stay.

LA City Ballet and Ballet Celeste of San Francisco had SRO perfs. at Redlands Bowl on successive Fridays. **Michel Panaieff** hosted a poolside party for his LACB dancers, with Ballet Russe soloists **Meredith Baylis & Perry Brunson** as guests of honor . . . **Leola D. Stone** back from Europe (she attended RDB rehearsals in Copenhagen) to find pupil **Roberta Swing** about to leave for **SF Ballet School** on a Ford scholarship . . . Hermosa Beach dancer **Anna Lanchova** recipient of a fine arts scholarship at Texas Christian U. . . . **Noel Parenti** scored in both "West Side Story" and "Redhead" at Sacramento Music Circus. **Dick Oliver** spent summer at same spot, with Freddy the Fiddler in "Song of Norway" and King Simon of Legree in "The King and I," his favorite roles.

Fernando Schaffenburg and wife **Nancy Benson** shared guest billing with **Lois Ellyn & James Mehl** at Newport Beach in **Angiola Sartorio's** Zonta benefit . . . **Evelyn LeMone** dancer **Jim Farrell,** at Greek Theatre with arm in cast, reports he came off second best in a pas de deux with a mortar shell during reserve training. Miss LeMone's concert at Colton Bowl was distinguished by a repeat by **Joellyn Kapp & Carol Jean Polen** of the "Dog and Cat" pas de deux from the LeMone version of Maeterlinck's "Blue Bird."

Barbara Simonson, partnered by **Bruce Folkart,** danced her version of "Romeo and Juliet" and "Swan Lake" on 2 programs with her co. at Redondo Beach bandshell. **Wilson Morelli** shared program by presenting members of his co. in divertissements. **Lynn Fields & Tom Saunders** had success of the eve. in a "Sylvia" pas de deux incorporating the Bolshoi lift and drop turn . . . **Alexandra Baldina Kosloff** returns from teaching at Bakersfield & SF to new intermediate and professional classes at 331 N. La Cienega.

Rhoda Winter Russel has taught the 1st modern dance classes given at Laguna Beach . . . **Carol Scothorn,** back from a month's work with **Merce Cunningham** in NYC, is readying new work for presentation at UCLA . . . **Jan Darian** elected for 5th consecutive year as president of So. Bay Symph., 1st orgn. to sponsor ballet in that area . . . David Lichine is staging "Dance of the Hours" & "Graduation Ball" for **Rozelle Frey's** concert Nov. 12 at Hollywood HS.

JOHN DOUGHERTY

NEWS FROM DALLAS

9,500 saw the **Royal Danish Ballet** Sept. 8-10 at the State Fair Music Hall. Dallasites acclaimed them as one of the most versatile co's to pass through here in years. Varied repertoire made us particularly aware of the dancers' abilities as stylists and dramatic dancers, as opposed to those having purely virtuoso techniques. The youthfulness and love of dancing in every ballet was exciting to see. Most outstanding, to this viewer, was **Birgit Cullberg's** "Miss Julie," starring **Kirsten Simone & Henning Kronstam.** The **Dallas Civic Ballet Society** and the Dallas Art Assn. gave a reception for the Danes at the Dallas Museum Sept. 7.

New members this fall for the **Dallas Civic Ballet** are **Yvonne Bryson, Patricia Glasscock, Caroline Hatfield, Penny Panes, Sharon Townsley & Mary Ann Wheeler** . . . **Jerry Bywaters** and **Sue Sellers** in NYC for off-B'way assignments . . . **Johanna Carothers, Jolinda Winn, Hazel Rippe & Ginger Darnell** were State Fair Musical dancers this summer and landed jobs in "West Side Story" at the Paper Mill Playhouse. TONI BECK

NEWS FROM WASHINGTON, D.C.

Gioconda Filippini & Raul Roger return to **Civic Ballet Society of Wash.** for Oct. 10 opening of classes, after a successful winter season in La Plata, Argentina. At the Teatro Argentino Miss Filippini was prima ballerina and principal choreographer, and Roger was premier danseur. Major prod. was "Coppelia," and couple were also seen in the "Don Quixote" Pas de Deux.

Washington teacher **Evelyn de la Tour** assisted, in role of producer, in the Aug. debut at Blue Hill, Me., of the new **Helen Tamiris-Daniel Nagrin** co. Rehearsals were held in her studio in Sedgewick, Me. . . . **Modern Dance Council** begins activities Oct. 30 with viewing of **Martha Myers'** "A Time to Dance" educational TV series.

Pola Nirenska has a new studio in N.W. Washington with children's through professional work offered. Among the many other studios launching fall schedules: **Ethel Butler, Hedi Pope, Erika Thimey** . . . A new record of songs and stories for children by **Evelyn Lohoefer** due for release from Washington Records, featuring **Donald McKayle, Cathy Stephenson, Lee Reynolds.**

VIRGINIA FREEMAN WEIL

LONDON DATELINES

The "touring" **Royal Ballet,** fortified by dancers from the Covent Garden co. (now in the USA), opened a 2-week London season Aug. 15. **Ashton's** "Birthday Offering" was revived with **Fonteyn & Somes** in their original roles, and with a sextet of the co's ballerina-aspirants—**Maryon Lane, Merle Park, Lynn Seymour, Antoinette Sibley, Georgina Parkinson & Annette Page.** Opening night perf. was not altogether successful, though Park & Page made strong impressions.

John Cranko's "Sweeney Todd," unveiled last year at Stratford-upon-Avon, had its London premiere Aug. 16. A combination of melodrama, the sick-joke and Edwardiana, the ballet has a certain grotesque vitality that lacks choreographic originality. **Donald Britton** gave a compelling perf. as the comic mass-murderer, Sweeney, and was ably supported by **Desmond Doyle** and the promising **Elizabeth Anderton.**

The season was otherwise notable for the reappearance of **MacMillan's** "Solitaire," danced with assurance by Anderton and **Lynn Seymour,** alternating as the Young Girl, and the final "Swan Lake," in which Seymour made a memorable Odette-Odile. Her ecstatic lyricism and the breadth and grandeur of her movements revealed, more clearly than ever before, a promise of greatness.

During their summer season at Festival Hall, **London's Festival Ballet** introduced several guest artists. **Olga Ferri** from the Teatro Colon in Buenos Aires, in "Swan Lake," showed she is a

competent dancer, but she lacked something in personality and brought little personal style to her anemic Odette. Her able partner was **Vladimir Skouratoff. Gabriella Lakatos & Ferenc Havas,** stars of the **Budapest Opera Ballet,** danced "Swan Lake" and "Giselle." The mannered Lakatos was a disappointment. Havas was more interesting; though he lacked discipline, he made up for this with strong jumps and a sturdy attack.

Most important in Festival Ballet's season was its prod. of **Balanchine's** "Bourree Fantasque," expertly staged by the **NYC Ballet's Una Kai.** There are too few Balanchine works in the co's repertory, and this makes an especially valuable acquisition. Though well danced, it lacked something of the authentic Balanchine manner. The corps was more than adequate, but **Marilyn Burr & Ronald Emblen** in the 1st movement, and Ferri & Skouratoff in the last, did not quite have the measure of the choreography. **John Gilpin & Belinda Wright,** on the other hand, were entirely convincing in the romantic middle movement.

Highlights of Festival's birthday gala Sept. 8 were a well-received 1st perf. of a new **Jack Carter** divertissement, "Pas de Six," danced by Burr, Ferri, Wright, **Anita Landa, Jeannette Minty & Dianne Richards,** and a new prod. by Skouratoff of the **Lifar-Poulenc** "Aubade," with **Deirdre O'Conaire** & Skouratoff. Co. is now on an English provincial tour. Gilpin has announced his resignation, though he is likely to return as an occasional guest. As a free-lance, he goes first on a So. Africa concert tour with Belinda Wright and a small group.

Les Ballets Africains, from the Republic of Guinea, opened Aug. 15. The show was always interesting to look at and has been slickly produced by Kante Facelli. He failed to evolve any definite technique for his dancers, and when the initial impact of the Africans' remarkable sense of rhythm had faded, a certain monotony crept in.

On Aug. 23 **Jo Anna's** full-length ballet musical, "The Princess," opened a London run. This import from Palm Beach received one of the worst presses given a show in recent years. Faced with the prospect of empty houses, the management gave away tickets for an entire week, hoping thus by word of mouth commendation to combat the adverse notices. Personally, I thought the whole show most unfortunate. **Violette Verdy** danced what she had to do as attractively as ever, and 12-year-old **Claudia Cravey** showed distinct promise.

(Note: Variety, in NYC, reported from London that "The Princess," due to continue through Oct. 1, would lose around $290,000.—Ed.)

Dance highlights of this year's Edinburgh Festival were the **Little Ballet Troupe from Bombay,** and **Leonide Massine's Ballet Europeen de Nervi.** The Indian co., which later played briefly in London, was enchanting. Making more use of folk dance than Indian classical styles, it had an immediacy and an appealing freshness. The ambitious Massine co. fared worse. Main Interest in its 1st program ("Scheherezade," "Choreartium," "Le Beau Danube") centered on "Choreartium," a symphonic ballet to Brahms' 4th, not seen in Britain since the war. Massine's choreography wore a sadly dated air and the ballet was raggedly danced.

Worse was to follow with Massine's full-length "La Commedia Umana," created in Nervi this year and based on "Decameron" tales. The scenery and costumes (over 200 of them) and the score of medieval airs lent a certain atmosphere, but the stories were unintelligible without a detailed remembrance of their Boccaccio source. Massine's 3½ hours of choreography for these either bawdy or romantic incidents rarely rose above the level of dull or labored. The co's one star is the ever admirable **Milorad Miskovitch,** and there is promise among its ranks, notably 3 of Europe's loveliest ballet starlets, **Carla Fracci, Yvonne Meyer & Duska Sifnios.** CLIVE BARNES

NEWS FROM FRANCE

The 21st Venice Film Festival opened Aug. 24 with "One, Two, Three, Four," a Technicolor-Technirama film featuring **Roland Petit's Ballets de Paris,** in 4 ballets—"Deuil en 24 heurs," "La Croqueuse de diamants," "Cyrano de Bergerac" and "Carmen." Stars were **Zizi Jeanmaire, Cyd Charisse, Moira Shearer** & Petit. The ballets suffered in transposition from stage to screen—the rhythms of theatre and film being quite different. Commentary by Maurice Chevalier was sharply criticized. Petit is working on a ballet based on Maugham's "Rain" as a London vehicle for Jeanmaire, and Marcel Achard is preparing a musical film for the two stars.

While the Paris Opera was closed in Aug., the Opera Comique presented a full selection of ballet, including **Massine's** "Le Beau Danube" and "Capriccio Espagnole"; **Etcheverry's** "Pelleas et Melisande" and "La Ballade de la geole de Reading"; and **Skibine's** "Isoline," "Ombres lunaires" and "Concerto." Skibine is also readying a ballet for the Paris Opera. It will have a Milhaud score, and **Christiane Vaussard** will be one of the principals.

After the departure of **Salvador Vargas,** the Theatre de l'Etoile was due to house the **"Brasiliana"** co. in Sept. . . . The **Marquis de Cuevas Ballet** spent Aug. in the theatre of the Casino of Deauville. MARIE-FRANCOISE CHRISTOUT

REPORT FROM MEXICO

The perfs. by **Liane Dayde & Michel Renault** consisted of vapid **Lifar** works; an "a" or "b" projection; shocking technical faults and much posturing and eyelash-flapping by both. Pointless and countless arabesques might titillate Barnum & Bailey patrons, but not this member of the public.

Ballet de Camara, in its recent series, showed an over-all improvement. Only one of its premieres, **Gloria Contreras'** "Vitalitas," can be considered successful. It is an often jarring combination of classic and modern sequences in which the **Balanchine** of "Four Temperaments" and "Episodes" looms large. But it was well danced and had its style, albeit familiar. "Parabola," also by Miss Contreras, dealt with the Wise and Foolish Virgins, but the Foolish were distinguishable from the Wise only by the color of their crowns. **Raquel Gutierrez'** inexplicably exhumed "La Valse" looked even thinner than before and was the only work to be badly danced.

Throughout there was beautiful perfor[m] **Nellie Happee** and **Ruth Noriega.** Young La[ura] **Rhodes,** on leave from **Ballet Russe de [Monte] Carlo,** was excellent. **Sonia Castaneda** is technically, but her approach to the "gran[d] ner" succeeds only in being funny in movie style. **Tulio de la Rosa** showed unequal to solo work. Ballet de Camar[a] achieve further progress by more selecti[ve] new works and better casting. JOHN F[ER]

NEWS FROM AUSTRALIA

Biggest disappointment in years was th[e] cellation, due to unavailability of theatre orchestras, of the **Beryl Grey-Bryan Ash** Australian tour . . . Paul Czinner's "Roy[al] let" film has had great success in Austral[ia] New Zealand, with "Ondine," particularly, the public's fancy.

Ballet Guild of Melbourne scheduled [an] portant Aug. 29-Sept. 10 spring season, o[f] "Royal Command," "Voyageur," "Death an[d] Maiden" and "Symphony for Fun." Chor[e]phers: **Laurel Martyn, Margaret Scott, Sall[y] mour, Anthony Burke.**

A Spanish co. headed by **Alfredo Gil** and wife, **Pilar de Oro,** recently played Sydn[ey] was more a vaudeville extravaganza than a [re] of the classic heights and depths of human [e]tion that is Spanish dance. Despite the hard [w] of the dancers, real star was singer [Lo] Marquez. BETH DE[AN]

POSTSCRIPT FROM AUSTRALIA

"Corroborree," the ballet of ancient Aust[ra] originally produced by our correspondent, **Dean,** for the '54 visit of Queen Elizabeth, be seen in the USA. A prod. team from the [Ed] Shore Show filmed a 7½-min. sequence, in w[hich] Miss Dean dances the dual roles of The Initiate and the ancestral Lightning Wo[man] **Cletus Ball** co-stars as The Thunder Man. segment is scheduled for the Oct. 23 [Ed] Shore program.

NEWS FROM LATIN AMERICA

PERU: **Liane Dayde & Michel Renault** were for 2 recitals, in which 6 of their 9 numbers by **Lifar.** Dayde is one of the best ballet seen in Lima in some time. She performed "Giselle" Act II pas de deux very beauti[fully] Renault is a fair dancer, but his manner was appreciated. . . . **Roger Fenonjois** has f[or]med the **Franco-Peruvian Choreographic Inst.,** a step toward a professional co.

JULIO ESTREMADOY[RO]

ARGENTINA: After several years with the **Cuevas Ballet, Vassili Tupin** has replaced **Nicholas Zveroff** as ballet master at the Colon. Another returnee to the Colon is dancer **Mercedes Serrano** . . . The "Coppelia" at La Plata's Teatro Argentino was well danced, but lacked interest and style. FERNANDO EMERY

CHILE: The **Ranga Sri Indian Ballet** was as successful in Santiago as in Buenos Aires. It has been more than ten years since the last Indian co. **(Mrinalini Sarabhai)** came to So. America . . . The **Chilean Nat'l Ballet** closed its winter season at the Teatro Victoria and is now preparing an int'l tour. HANS EHRMANN-EWART

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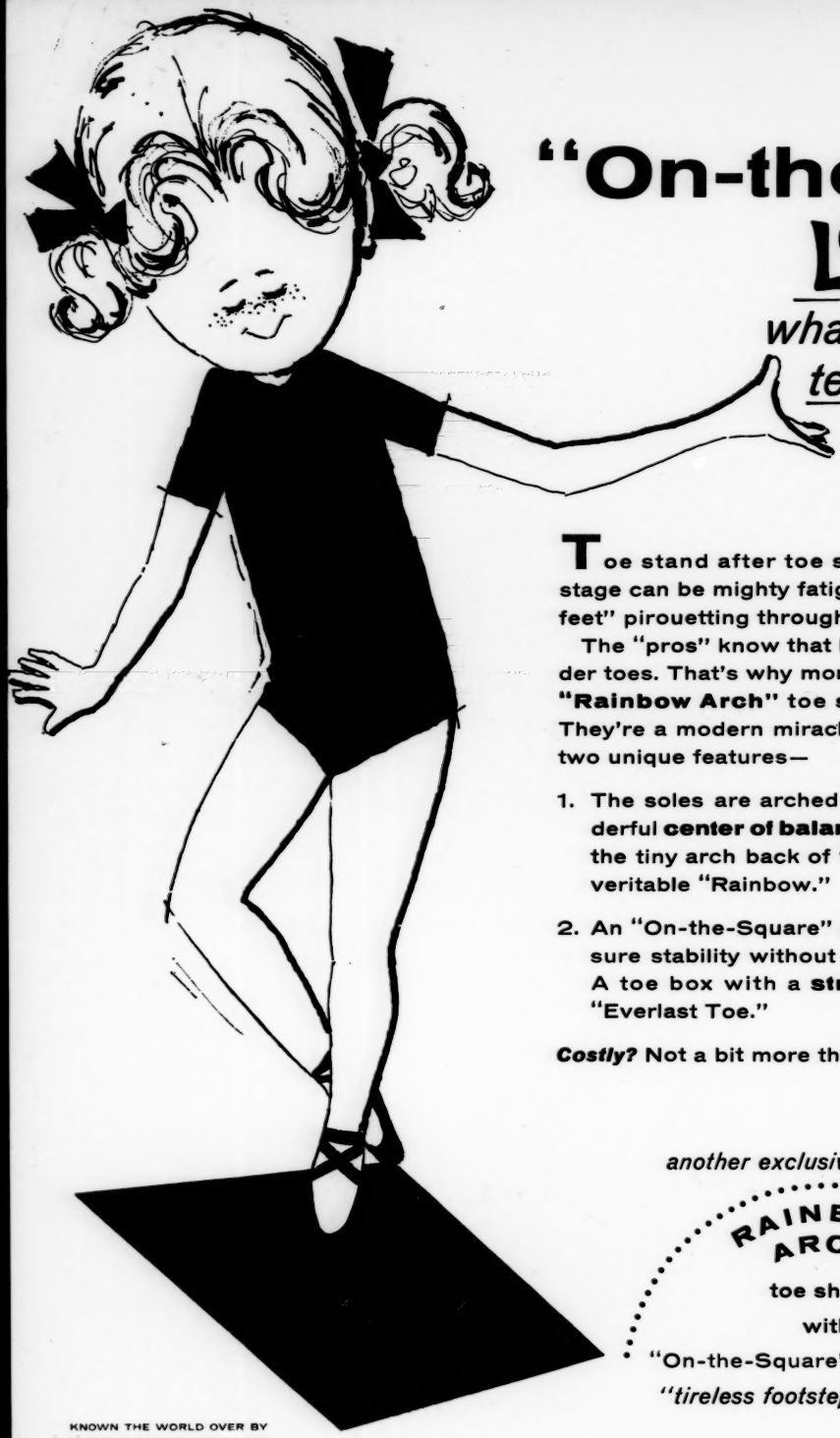

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